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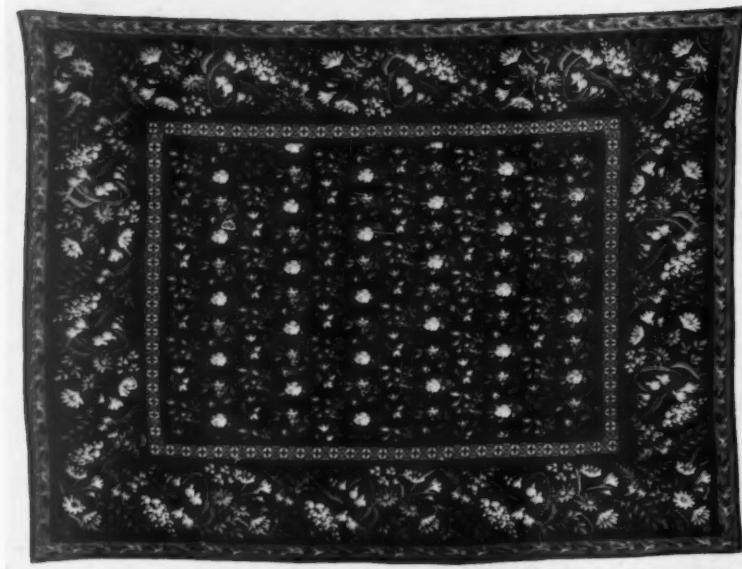
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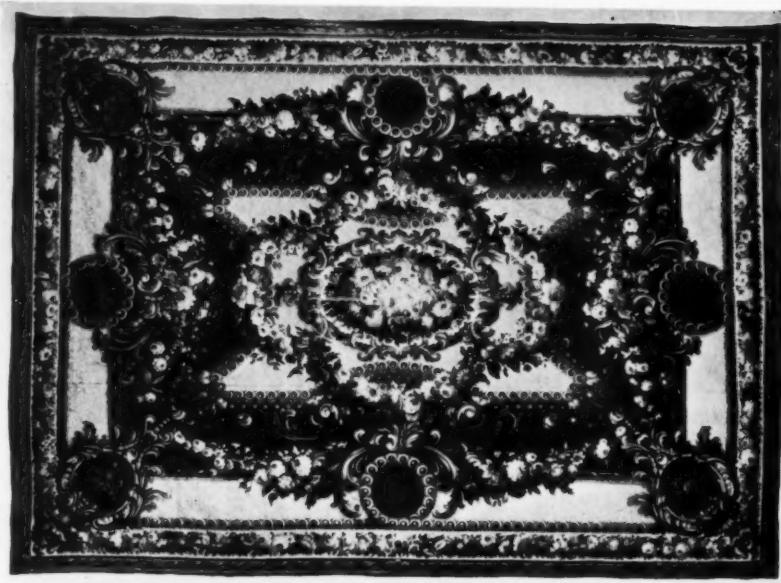
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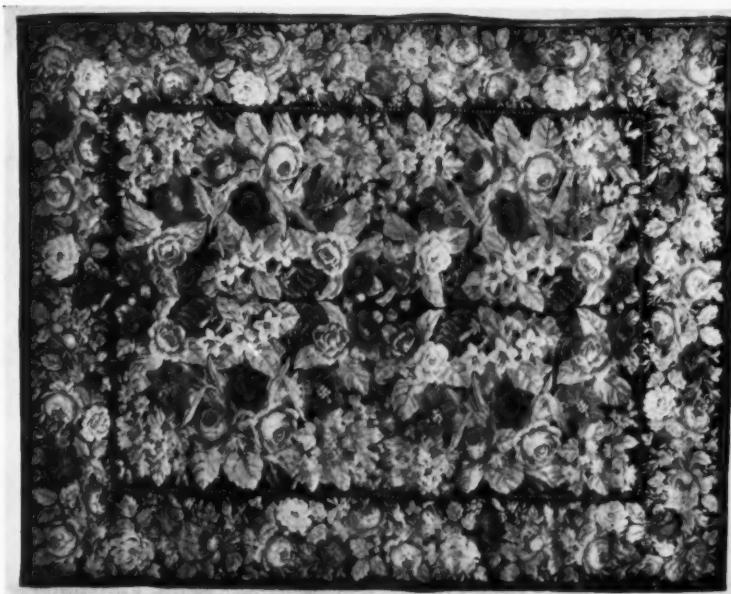
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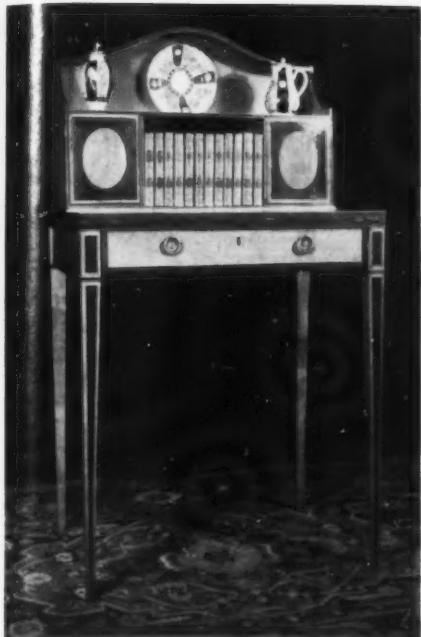
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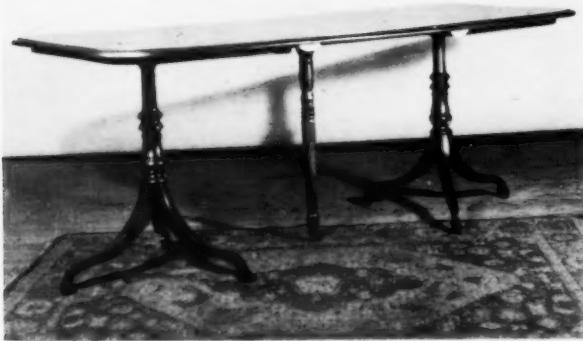
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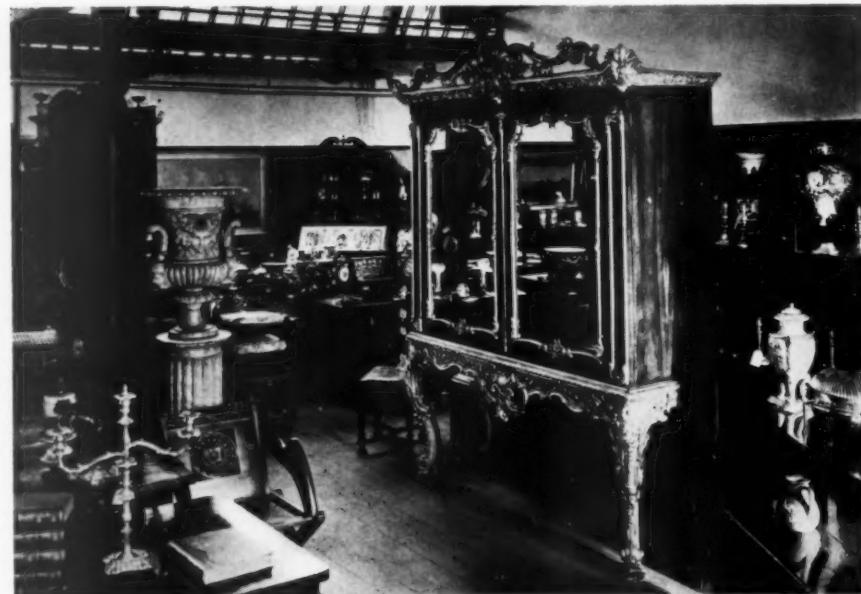
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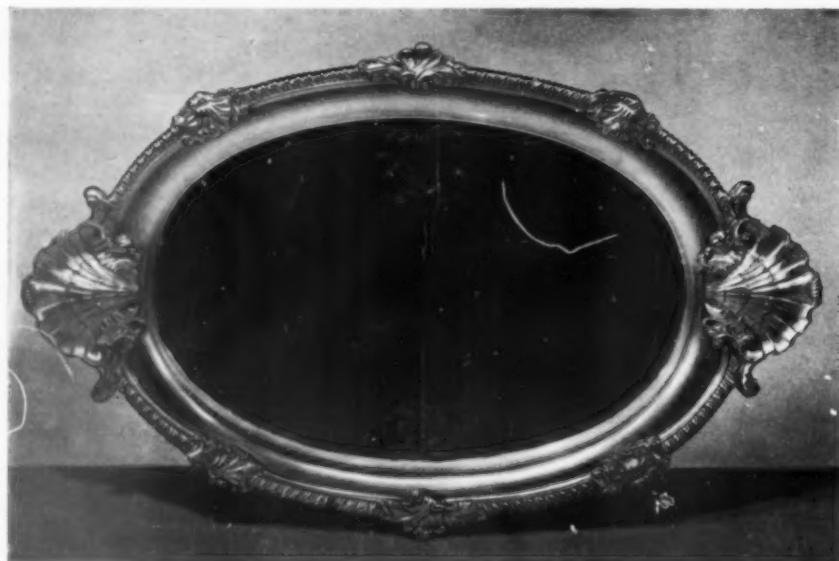
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SALE NOTES

WE are glad to report that the prices obtained at the Sale Rooms during the last few weeks have been quite satisfactory, the only slight weakness, if any, being in the prices obtained for manuscripts and books, but silver, furniture—there has not been enough of the latter—and porcelain, particularly English, have been really good. We are unable to give notice of any exciting sale in prospect in the New Year, but no doubt there will be some, about which we shall be able to comment in the January number.

PRICES OBTAINED FOR SILVER IN SALE ROOMS

In future, the odd shillings and pence obtained will not be given; these occur through the price usually being per ounce, though why, in the case of antique silver, this should still obtain we cannot understand. The weight of a piece, except in unusual circumstances, does not affect the price whatsoever. If the odd amount is under ten shillings the lower price will be given; if over, the higher.

October 25. Old and modern pictures and drawings sold for the benefit of the Lord Mayor's Red Cross and St. John Fund and other properties at CHRISTIES: "The Madonna and Child," on panel, 49 in. by 39 in., from the collection of the Rev. Dr. Warre, £78 15s.; a view of the Grand Canal, Canaletto, 27 in. by 50 in., £15 15s.; "The Mystic Marriage of Saint Catherine," 23 in. by 15 in., Cranach, £21; a festoon of flowers, surrounding the Madonna and Child, with the Infant Saint John, 22 in. by 16 in., signed and dated 1663, £12 12s. (as it was by François Ikens, the price appears to be moderate); a view of Northumberland House and Charing Cross, 29 in. by 49 in., S. Scott, £31 10s.; three interesting subjects by three great masters, or supposed to be, well worth the speculation of £15 15s. A Rabbi by Rembrandt came from a well-known collection, a peasant family by Ostade, pen and wash, a miniature by S. Shelley, signed: such sales are apparently worth attending. "The Evening of Life," by F. Fagerlin, 1880, £27 6s.; "Salome with the Head of John the Baptist," signed with monogram by Louis Cranach, 29 in. by 21 in., £115 10s.; "London from the New River Head, Islington," 1750, 23 in. by 37 in., by Canaletto, only reached £73 10s.; "Three Horses Under a Tree," 39 in. by 49 in., J. Fernley, wonderful with horses, £31 10s.; "Motherly Advice," 31 in. by 24 in., David—a name to conjure with once upon a time, £31 10s.; and, last, "A Maid Scouring a Pot," 10 in. by 8 in., Dou, £29 8s.; "A Farmyard with Horses, Cattle, Pigs and Poultry," 25 in. by 43 in., J. F. Herring, £19 19s.

November 7. Old English silver, CHRISTIES: pair of three light candelabra, 19 in., £30; pair of plain soup plates, Richard Cooke, 1802, £21 10s.; pair of table candlesticks engraved with the royal crest, William Cade, 1764, 10½ in., £21; George I plain circular cupping bowl, 1716-1722, attributed to Joseph Clare, £27; George I plain octagonal pear-shaped caster, 1717, 5½ in., £16; William and Mary plain cylindrical caster, 1690, only fetched £7, a nice present for a collector for Christmas; a Queen Anne plain coffee pot, 9½ in., Richard Green, 1712, £74; a Charles II plain two-handled porringer, 4½ in., maker's mark "D. R." a coronet above, 1668, £67; oblong inkstand on four feet by Emes and Barnard, 1810, £25; two plain mugs, 1795 and 1805, £8; another by Godbehere and Wigan, 1791, £10; oval tea caddy by P. and A. Bateman, 1795, £11; oval salver by John Wakelin and William Taylor, 1789, £43; cylindrical sugar pail, probably the make of Thomas Daniel, 1773, £10 10s.; two plain mugs, 1771, £11; two plain casters, 1771 and 1767, £6; oval sweetmeat basket, Henry Bayley, 1769, £9; plain pear-shaped coffee pot by Thomas Whiphams and Claude Wright, 1767, £25; a salver of the same year, with a coat-of-arms, £13; pair meat dishes, 1765, with coat-of-arms of Mostyn, by Thomas Heming, 1765, £55; plain pear-shaped coffee pot, Fuller White, 1761, £29; plain mug, 1761, £6; and another, 1759, £5; large plain pear-shaped beer jug, Dublin, probably by Samuel Walker, 1760, £51; four candlesticks, 1751 and 1761, engraved with a crest, £30; a pair, 1760, £12; four table candlesticks, two by John Cafe, 1749, and two by John Quantock, 1751, £31; George II plain vase-shaped caster, Samuel Wood, 1749, £12; oval jardinière by Richard Feline, 1742, £32; pair of George II plain sauceboats by John Roker, 1739, £61; George I plain caster, Dublin, 1719, £10; pair of candelabra, 18½ in., by Smith, Tate & Co., Sheffield, 1818, £32; silver-gilt toilet service, very complete, 1822, 25 and 27, £64; large oval meat dish, Robert Garrard, 1835, £22; small circular two-handled soup tureen,

engraved with a crest, 6½ in., by Thomas Robins, 1809, £15; four shell-shaped butter dishes, 1802, £17; pair of plain sauceboats, each on three hoof feet, by William Sampel, 1762, £19; plain mug of shaped outline with scroll handle, 1751, £6; George I plain vase-shaped caster on circular foot, the pierced domed cover with baluster finial, engraved with a crest, Dublin 1719, £10.

November 20. Fine jewels, SOTHEBY'S: a specimen blue Zircon ring, £28; fine double clip designed as a spray, £58; aquamarine, £44; clip brooch, in a gold drapery design, £35; blue Zircon ring, white gold mount, £24; fine golden Zircon as a solitaire ring, £21; blue Zircon ring, white platinum mount, £36; two blue Zircons, 13, 69, and 9.40 carats, £23; this interesting sale of beautiful stones and jewels, 289 lots, totalled £3,504 16s.

November 22. Porcelain, works of art, old English and French furniture, SOTHEBY'S: pair Chelsea-Derby candlesticks, 12 in., £25; pair Meissen groups of figures, 14 in., £30; pair of Meissen candelabra, 25½ in., £39; set of three Sévres vases, 7½ and 11½ in., £40; pair of Sévres Seaux, 22 in., £38; pair of Louis XV oval trays, in gold piqué point and pose, 10½ in., £52; Chinese soapstone figure of a duck, XVII-XVIIIth centuries, £28; Chamberlain's Worcester part tea, coffee, and dessert service, £28; set of four bronze ormolu candelabra by Thomire, signed on the bases, £16; pair of ditto, 25 in., £22; set of four candelabra, the centres in form of glass vases, early XIXth century, 36 in., £94; set of twelve late Sheraton dining chairs in beech wood, comprising ten single and two carvers, the frames painted with flowers and foliage, interesting set, for £36; five Georgian mahogany elbow chairs, £34; pair of Sheraton mahogany sideboards, 7 ft. 11 in. wide, for £6, extraordinary price; set of six mahogany single chairs, XVIIth century, £33; gilt Chinese overmantel mirror, very beautiful piece, £155; astronomical walnut long-case clock by Edward Cockey, Warminster, £29; Chippendale wall mirror, Chinese style, £26; Louis XVI commode in tulip-king and other woods, Italian marble slab, £60; Louis XVI bureau plat, with eighteen Sévres panels, etc., £26; French musical timepiece, 3 ft. 4 in. high, £31; bureau in two heights, mirrored door, Dutch, XVIIIth century, £62; Louis XV marquetry commode, Breccia marble slab, £51; Louis XVI en Cas, in various woods, stamped Montigny M E, 17 in. wide, 1734-1800, £52; Louis XV marquetry cabinet a Ouvrage, £235; Louis XVI marquetry commode, stamped J. H. Riesener, 1735-1806, £82; Louis XV enclosed bureau plat, various woods, stamped A. Couturier M E, Couturier was master in October, 1767, £230; William and Mary long-case marquetry clock, R. Clements of London, XVIth century, £52; George I walnut card table, £50; walnut Queen Anne elbow chair, £54; George II mahogany side table of Irish origin, £42; XVIIIth century walnut card table of semi-circular form, £96; XVIIIth century walnut side table, £145; pair Queen Anne walnut single chairs, £26; George II mahogany armchair, £26; Chippendale mahogany elbow chair, £41; Chippendale mahogany reading table, £78; George III mahogany three-peaked dining table, £60. This was an attractive sale, including some fine French furniture, which fortunately so often bears the name of the maker, and some good English. The market showed its appreciation by paying £3,855 for 164 lots.

November 25. The contents of 19 Platts Lane, N.W.3. Old English furniture, porcelain, etc., PUTTICK AND SIMPSON: Queen Anne walnut cabinet, 44 in. wide, £17 17s.; Chelsea figure of a fisherman, anchor mark, £15 4s. 6d.; a set of four Chelsea figures of children, £11 11s.; Georgian marquetry knee-hole writing table, £7 7s.

November 25 and 26. Books of travel, shipbuilding, atlases, etc., the property of Charles T. Thomas, of Worthing, SOTHEBY'S: The prices obtained were not good, but it was certainly not due to there being anything wrong with the collection; simply the times, apparently, are not propitious for this class of works, which appeal only to very few people, but if a little trouble is taken it is found to be most enthralling, so no doubt the buyers, showing a little patience, will do well. Bartholommeo Dalli, Sinetti (Zamberto) Isolario, the earliest atlas of the Mediterranean, not after 1485, £68; Pieter Goos, Portulan map of North and South America, 1660-70, £48; Jan Jansson, Nouvel Atlas on Theatre du Monde, Amsterdam, 1647-54, £62; Abraham Ortelius Theatrum Orbis Terrarum, 112 double-page maps, £54; John Speed, The Theatre of the Empire of Great Britain, first edition, 1611, £62; J. Speed, another, 1676, £48; Speed, A prospect of the most Famous Parts of the World, 1631, £50; Corneille Wytfliet, The Earliest Distinctively American Atlas, 1598, £120; Letras Decissorias de Nicolas Mathias de Ona, illuminated manuscript on vellum, 1628, £25. Captain John Smith, The Seaman's Grammar and Dictionary, 1601, £20 10s. The 663 lots only realized £2,128 14s.; not what it should have been, but as we stated in our introduction it was not unexpected considering the times. The purchasers have got some fine old

A P O L L O

publications which, in a few years, will realize very different prices.

November 27. Old English silver, PUTTICK AND SIMPSON: circular salver, 23½ in., and tray, 30 in., both Sheffield plate, £4 each; four plain circular entrée dishes and covers, £6 10s.; plain oblong bacon dish, Birmingham, 1808, £8 10s.; old English silver teapot, Paul Storr, £6; William and Mary tea kettle, stand and lamp, £19; George plain beer jug, William Grundy, 1753, £27; set of four George III large table candlesticks, Louis Black, 1760, £33; George II square-shaped salver, 1733, with later additions, forming an inkstand, £12; George II circular salver, 1760, £23; pair of oval bowls and covers repoussé with St. Cecilia, £10 10s.; set of four George III fluted salt cellars, Daniel Pontifex, 1805, £12; George II coffee pot, 1757, £11; set of three George II plain muffinners of baluster form, Samuel Wells, 1749, £13.

November 28. Violins and other musical instruments, PUTTICK AND SIMPSON: viola by S. Belia, London, £15; violin labelled Vuillaume, in case, £10; one by Kloz, £12; another by Bernard Simon Fendi, £20; one by B. S. Fendi, £22; violin by Giofreda Cappa Saluzio, 1640, £36; by Jacob Fendi, copy of Joseph Guarnerius, £22; by Nicolo Gagliano, Naples, 1764, bearing label in case, £130.

November 28. Old English porcelain, SOTHEBY'S: pair of Bow figures in Oriental costume, mark anchor and dagger in red, £19; three from the same factory, "Summer," "Autumn," and "Winter," and a duplicate figure of "Autumn," £20; pair, "Mars and Venus," also Bow, same marks, £23; large Bow figure of a squirrel, £28; one of a hare, £19 10s.; decorative Bow garniture of four Bow vases and pair of beakers, £106; pair of Chelsea crayfish salt cellars in white, triangle mark, £31; Chelsea white bust of George II, 171 in., £29; Chelsea tureen and cover, red anchor mark, £20; four Derby figures of animals, boar, fighting dog, and a doe and stag, £40; Derby figure of a gallant and a shepherdess, £27; pair Derby figures of hatted dwarfs with incised number 227, £17 10s.; Chelsea group of Europa and the Bull, £16; Worcester mug, wonderfully decor-

ated, £19 10s.; Worcester yellow ground cup and saucer, £24; pair Flight Barr and Barr vases, inscribed marks, £26; Lowestoft inscribed teapot, with initials G. R. 1772, printer's numeral 5, £15 10s.; Longton Hall sugar basin and cover, very rare incised double L mark, £22; Longton Hall cow milk jug, £26. Apparently English china is looking up, as the total obtained for 167 lots, £2,078 13s., was very good.

November 28. Porcelain, furniture, and objects of art, CHRISTIES: pair of Chinese cups and covers, 7 in., £9 19s. 6d.; English mahogany bracket clock, XVIIth century, £13 13s.; another, but by Robert Philip, London, XVIIIth century, £16 5s. 6d.; another, by T. Gordon, Edinburgh, £11 15s.; French clock, the movement by F. Leroy à Paris, £14 14s.; three services—Worcester, Dresden and Berlin—fetched, respectively, £56 4s. £54 12s., and £16 16s.; pair of Louis XV ormolu candelabra formed of Dresden porcelain, £44 2s.; Louis XVI marquetry table, 18½ in. wide, £23 2s.; Regency rosewood writing table, £14 14s.; Louis XVI mahogany circular table, 23½ in. diam., £21; Louis XV marquetry commode, £35 14s.; a Louis XVI one, £29 8s.; Buhl library table, £38 17s.; pair Chippendale mahogany chairs, £21; six old English mahogany chairs, £49 7s.; George I walnut winged armchair, £33 12s.; old English dining table, £37 16s.; Georgian mahogany pedestal writing table, £30 9s.; Georgian mahogany chest, £37 16s.; old English mahogany wing cabinet, £30 9s.; another, £25 4s.; Chippendale mahogany chest, £25 4s.; Queen Anne walnut cabinet, £44 2s.; pair of walnut Louis XVI king-wood cabinets, £27 6s.; set three Derby vases; pair smaller Sévres oval tray, painted with cupids and trophies and three plates similar, £12 12s.; an old English dessert service, painted with flowers within green border, comprising six tazze and twelve plates, £12 12s.; Flemish ivory vase and cover, the barrel carved in relief with satyrs and horses mounted with silver cover, £10 10s.; mahogany bracket clock, the movement with painted dial enclosed in a case, 20 in., £8 18s. 6d.; a French clock with white enamel dial enclosed in a porcelain vase-shaped case and a pair of vases *en suite*, £24 3s.; pair of mahogany tricoteuse tables of Louis XVI design on lyre-shaped supports with open shelves below, £23 2s.

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Vol. XXXII No. 192

A P O L L O

DECEMBER, 1940

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LESSER KNOWN AMERICAN ART COLLECTIONS

I. THE E. B. CROCKER ART GALLERY OF SACRAMENTO, CALIFORNIA, U.S.A.

BY N. S. TRIVAS



Fig. I. THE DRINKER

By HENDRIK TERBRUGGEN



Fig. II. DUETT AT CANDEL-LIGHT. By JUDITH LEYSTER

IN the mind of many European art scholars the part of the United States west of Chicago is, from the connoisseur's point of view, one vast desert. Neither public nor private galleries worth while investigation are supposed to be found there. Not so very long ago these valleys and the coast were called (and for reason) the "Wild West". The days of the pioneers who discovered here gold, silver, oil, and other treasures have gone. But fantastic discoveries are still possible in the West. Unfortunately, they are less profitable for the modern pioneers than the search for gold and oil was for the old-timers. The story of such a modern discovery may be told here.

A few years ago, Mr. Harry Noyes Pratt, newly appointed director of the Crocker Art Gallery in Sacramento, Cal., ventured to investigate the contents of some old bookcases supposed to hold lithographs. There were

lithographs, indeed. But among them Mr. Pratt found nearly a thousand original drawings by Italian, Flemish, Dutch, French, and German artists of the XVth to XIXth centuries. This collection, containing works by Dürer, Fra Bartolomeo, Rembrandt, Anthony van Dyck, Boucher, Fragonard, etc., had been stored away more than fifty years ago, since seldom looked at, and practically forgotten.

Edwin Bryant Crocker, the founder of the Gallery, was the elder brother of Charles Crocker, one of the builders of the Central Pacific railroad. He was himself connected with this enterprise as the corporation's legal adviser. Because of ill-health, however, he was forced to retire even before the railroad was completed. His family took him to Europe, and he stayed for some time in France and in Germany. There he apparently decided to establish in the city of Sacramento, where he had a



Fig. III. TWO FIGURES. Master of the Playing Cards



Fig. IV. YOUNG WOMAN SEATED. By A. VAN DE VELDE

vast mansion, an art gallery. This was in or about 1870, years before the Metropolitan Museum of New York opened its first exhibition on the premises of Dodworth's Dancing Academy at Fifth Avenue and Fifty-third Street.

Judge Crocker was too much a railwayman to allow himself the time necessary for building up a collection. Time was money, and as soon as an idea was adopted it had to be carried out immediately. Applied to the collecting of art these business principles meant that pictures, drawings, sculptures, copies of famous art works, and whatever he believed important for his gallery were bought wholesale, packed, and shipped to Sacramento. There his favourite paintings, large canvases by Kaulbach, Achenbach, Hasenclever, and other contemporaries, were displayed. So was a collection of paintings by the Old Masters, which, according to a rumour, he bought only because they were in the same lot as the contemporary German paintings, and could not be separated from the latter. The collection of drawings was deposited in the library, and remained there for the next sixty-five or seventy years.

As did most of the pictures sold to America during the late XIXth century, the old paintings acquired by Crocker had handsome plaques bearing the names of Rembrandt, Rubens, Van Dyck, Da Vinci, Raphael, or Dürer. Since Mr. Harry Noyes Pratt took over the directorship of the gallery, many a "Raphael" has been

removed to the basement. The remaining hundred or hundred and fifty old paintings include interesting works of the various European schools. Among the Dutch pictures of the XVIIth century there is a fine "Drinker" by Hendrik Terbruggen (Fig. I), a "Duett at Candelight" by Judith Leyster (Fig. II), "Judith and Holofernes" by a pupil of Rembrandt, possibly Govaert Flinck, a curious mythological scene by the very rare Emanuel Nys, whose style resembles N. Knupfer, and many other curious and interesting works.

In the Italian room is a very attractive portrait of a "Man Wearing a Turban," formerly attributed to Domenichino; the present attribution is to Pier Francesco Mola. A large canvas by Bernardo Strozzi represents the "Prophet Elijah and the Widow." The painting is still under a thick layer of dusty old varnish. It seems at least as good as the other known replica of this composition. It would be vain to enumerate here the names of the artists represented in Sacramento. A description of the Crocker Art Gallery would, however, not be complete without a few more words about its collection of drawings.

After Director Pratt's rediscovery of the collection, Dr. A. Neumeyer, of Mills College, was the first to publish some of the most important works. Many old attributions had to be revised, but the collection as a whole turned out to be a source of important finds. I shall confine myself to the mentioning of only a few

LESSER KNOWN ART COLLECTIONS



Fig. V. VITTORE CARPACCIO

examples of every school. The most important among the German drawings is probably the "Nude" by Albrecht Dürer, according to A. Neumeyer, perhaps a preparatory sketch for the master's engraving, "The Dream" (B. 76, Dodg. 28). Not less interesting is the early drawing by the Master of the Playing Cards (about 1450), "Two Figures" (Fig. III). The German group, including more than a hundred drawings, has recently been published in an illustrated brochure (Harry Noyes Pratt, Drawings by the German Masters in the Edwin Bryant Crocker Collection, Sacramento, California, 1939).

The group of Dutch and Flemish drawings is probably the most numerous. We find here a hitherto unknown pen and bistre drawing by Rembrandt, "St. Peter Liberated by the Angel." L. Brämer, Wittenbroeck, Jacob Ruysdael, Philips Wouwerman, P. Potter, Adriaen van de Velde, and some other eighty artists are represented in this group. Adriaen van de Velde's study of a "Young Woman Seated" is perhaps the most beautiful of the series actually dispersed throughout European collections (Fig. IV). Among the rare Dutch drawings of this collection there is a watercolour by Otto Marceus Schriek, "Flowers and Butterflies," signed with his initials. So far as I can see, there is but

one other drawing by this master known in the Uffizi of Florence. Another rare drawing is a fine portrait of the great Dutch poet, Joost van den Vondel, excuted by the landscape painter, J. Leupenius, signed and dated. There is an elegant drawing of a "Man Holding a Wine Glass," which one would be inclined to give to Metsu were it not fully signed: H. D. Valk. More curious, interesting, and important drawings will probably be revealed by the catalogue of the Dutch and Flemish drawings actually in preparation.

The French drawings are less numerous than the Dutch and Flemish. Among them are, however, works of the finest quality, like the hitherto unknown sepia drawing by J. F. H. Fragonard, representing an Italian landscape, possibly the Villa d'Este. The drawing is signed "Frago," and dated 1786. Very rich is the collection of Italian drawings, which has scarcely been investigated until now. From Carpaccio (Fig. V) till Baroccio, and even till the "ottocento" many interesting Italian drawings can be found in Sacramento. In a country where everything is supposed to be over-publicized, Sacramento's highly interesting collection of drawings remained unknown, even to most of American art scholars. In fact, this is a country where "everything is possible."

ART AND ART COLLECTING

A FORECAST

BY HERBERT FURST

IS it possible to forecast the future of art and art collecting at this moment with any degree of accuracy? Probably not; but it may nevertheless be worth while to make the attempt, avoiding all wishful thinking. To what conclusions will such a venture lead us?

Art collecting involves of necessity changes of ownership. Wars, whether internal or external, generally bring about a more sudden and a more rapid, because enforced, change.

In the past, when fighting was done by mercenaries, much change came about through looting, an acknowledged method of inducing soldiers to undertake their risky trade. The Napoleonic Wars brought about the people's wars and the conscript, whose pay was and remains negligible so far as compensation for "war risks" is concerned. Wars, nevertheless, still involve if not looting at least pilfering by individuals, the pelf varying from "souvenirs" of little or no value to treasures of art. It may be recalled, for example, that Spanish works of art changed hands in this way several times during the Peninsular War; that the Quadriga on the Brandenburg Gate in Berlin found its way to Paris and back; that, as a result of the 1914-18 prelude to this war, the Ghent altar-piece by Van Eyck was forcibly reconstituted by addition of a number of wing panels from Berlin, and for all we know the complete polyptych may now figure as a National Treasure in the Berlin Museum; and so forth.

Apart from individual stealing, spoliation on a grand, national scale was hitherto and is likely to remain a legitimate prerogative of the victor.

There is, however, also the less questionable way of changing ownership as a result of war, namely, by orthodox sale and purchase. Wars cost money; money must be *found*, and the only way of achieving this, when orthodox financial investments are at a discount, has hitherto been the sale of antiques, particularly Old Masters, to foreign purchasers. What is true of wars is true also of revolutions, and it would not be difficult to prove that both have been instrumental in spreading an interest in art and art collecting since the days when Cromwell disposed of the Royal collections. It may also be noted here that after the Russian Revolution the new Government "raised the wind" by selling valuable works of art from confiscated collections, and that quite recently the Nazi Government acted in a similar way for similar reasons.

It seems somewhat strange that the only commodities regarded as gilt-edged securities when the latter have lost their value should be articles of intangible worth. After all, apart from bronzes and goldsmithy, works of art have no concrete substance, or almost none, that can be realized. A work of art is worth only what it will fetch, and that depends entirely on its purely abstract qualities.

The future of art and art collecting, then, will be governed by three important factors: first and foremost there must be purchasers, that is to say, persons with money to spend; secondly, these purchasers must be

equipped not only with cash but also with imagination; and thirdly, there is the trend which their imagination takes.

This last is the most important, perhaps, but it is also the least predictable. There have been strange rises and falls in the appreciation of Old Masters. There was a time when Reni's reputation stood higher than Raphael's; when a Van Eyck was dismissed as in *Gothick*—*i.e.*, bad taste; when Botticelli made a sensational *come-back*; so also with Frans Hals, Chardin, etc.: one could fill pages with similar instances.

It will be realized, therefore, that the post-war task may be entirely different from that which ruled before the war. Even before the war, however, there were signs of changing taste, and the despised Victorian age was beginning to find favour as a new addition to *Antiques*.

It is then conceivable that there may be a revulsion from every kind of antique. Art lovers may go all out for the New. We do not know; but we do not think so. Much will depend on the type of purchaser or patron. In this respect we think there will be a striking difference; and for this reason.

This war differs from all others in that it is world-wide. There are no neutrals except in a narrow, almost meaningless, legal sense. The world is divided into belligerent and non-belligerent enemies. In other words, all countries in the civilized world are actually involved in it. Whatever its end the repercussion will be world-wide. In other words, since war means destruction it means loss—world-wide now; and since peace means reconstruction, reconstruction must be world-wide also. In other words, again, there is no longer any room for profiteering—if civilization is to continue, and we believe it will.

It seems probable that reconstruction will have to be carried out on a national and an international scale. The states will be the only big capitalists of the future; not, as in the past, certain shrewd or lucky individuals.

If this forecast is accurate it follows that the days of the big collectors of art are over; but by no means the days of the small capitalist and the small collector.

When we say small, we mean relatively small. We have an idea that an accumulation of capital will become impossible beyond a certain maximum figure. In other words, we believe that our war economy will be continued in peacetime.

We believe, therefore, that on the cessation of hostilities, when people's minds turn to reconstruction, they will also turn once more to the amenities of life; and since, happily, tastes differ, we shall again have a number of people whose bent will be towards art and art collecting. We further believe that the number of such people will be much greater than in the past. There will not, we think, be many with much money to spare, but we do think that there will be a great many with a little "superfluous" cash. We surmise that Governments, in their capacity of great capitalists, will undertake art collecting on a national scale and from patriotic and national considerations. This will mean that important works of art

(continued on page 157)

THE R. L. SCOTT COLLECTION OF ARMS AND ARMOUR

BY CLEMENT MILWARD



Fig. I. A GENERAL VIEW OF THE SCOTT COLLECTION
In the Kelvingrove Museum, Glasgow

THE bequest of the collection of arms and armour formed by Mr. R. L. Scott, of Greenock, to the Kelvingrove Museum, Glasgow, is an outstanding event to those interested in the subject. One might compare it with the opening of the Wallace Collection at Hertford House. Indeed, such a comparison is justifiable; the collection is much smaller, but it is comparable in quality and is nearly as comprehensive in its scope. Almost every piece is worthy of individual mention, full suits or detached pieces of plate, swords or firearms, for war or the chase, all are at the top of their class.

Since 1920 many great collections have come into the market, and it was at these sales that Mr. Scott stood as champion against the big American collectors. It seems, therefore, most fitting that, at the dispersal of the collection of his great rival, Mr. W. R. Hearst, he should obtain the magnificent Gothic suit from the armoury of the Counts Trapp at Schloss Churburg in the Tyrol. Fig. II. This suit, *circa* 1440, is completely homogeneous,

except for the helmet, which, made by the same armourers, the Missaglias of Milan, as the suit, has been added. The helmet on the suit when it left Churburg was an armet of rather later date than the suit itself.

The harness is a typical Italian war armour of the period, and is the only one in England of this type. It is a superb example of its kind, and embodies many interesting features, not the least is the presence of various texts on the breastplate and pauldrons. I. H. S. at the neck, AVANT three times at the armholes and on the pauldrons AVE MARIA and AVE DNE (domine). Apart from these mottoes, smiths' marks of the Missaglia family occur no less than fifty-three times.

These rounded lines and plain surfaces were followed by the fluted Maximilian style, of which there are three fine examples. Two came from the Breadalbane collection, and one of these can be seen on the right in Fig. I. A magnificent example of German work, *circa* 1510, the helmet is particularly fine. The other Maximilian suit is

A P O L L O



Fig. II (Left)
MILANESE SUIT OF ARMOUR
circa 1440
*From the Armoury of Graf von Trapp
at Schloss Churburg*



Fig. III (Right)
THREE-QUARTER SUIT OF
MAXIMILIAN ARMOUR
German, circa 1535

the more unusual, Fig. III, the fluting being interspersed with scale ornament. It is a three-quarter suit with an open-faced headpiece, the face being protected by bars only. It was probably built for a commander of light cavalry, to whom a wide range of vision was necessary in battle.

In 1839 a sale was held at Christies composed of a quantity of armour from the Royal Armoury of Madrid, and from this source came the part suit by Conrad Lochner of Nuremberg, Fig. IV. Circa 1545, it is a fine example of an etched and gilt armour, the suggestion of slashing shows the close connection between armour and costume fashions. Except for the elbow cop, the left arm does not belong to the rest, but to an armour built for Philip II, which is still at Madrid.

The collection contains another armour of the same type which is complete. Of South German origin, circa 1550, it is decorated with bands of etched and gilt foliage. The helmet bears the arms of Looz Corswaren.

To the English collector, the Gothic suit may take second place to the two harnesses of Greenwich workmanship. They are respectively the suits of the first and second Earls of Pembroke. Made circa 1550 and 1570.

The former is one of the most important that has come down to us, and in two respects is unique. (See Cover.) It is a full suit of russet armour decorated with rather broad gilt bands engraved with foliage. The

breast and back plates are splintered, being composed of overlapping lames working on sliding rivets. It is the only known example of this of Greenwich workmanship, and only three such are shown among the twenty-nine designs in the Jacobean album.* These three designs are shown with close helmets, while the Pembroke suit is mounted with a burgonet with a falling buffe. The right paudron is cut away for the lance, and the presence of a stud in the centre of the breastplate to attach a reinforcing breast shows that double pieces must have originally existed, including, no doubt, a close helmet. There is also an extra open-faced burgonet.

En suite with the armour is a set of horse armour, consisting of chamfron, crinet, peytrel, and cruppers. This set is as important as the splintered suit, for though chamfrons and crinets of Greenwich make exist in the Tower of London and are depicted among the patterns of the Jacobean album, no peytrels or cruppers are recorded.

The white suit made for the second Earl is some twenty years later in date; though a magnificent example it shows no features that are not present in the other Greenwich suits of the same period.

Both these suits were bought at the sales of armour from Wilton House, and had been in the possession of the family since the time they were made in the Royal workshops.

*An Almain Armourer's Album. Plate I.

THE R. L. SCOTT COLLECTION OF ARMS AND ARMOUR



Fig. IV. PART OF A SUIT OF ETCHED AND GILT ARMOUR. Probably by Conrad Lochner of Nuremberg, circa 1545



Fig. V. TILTING HELM English, circa 1480

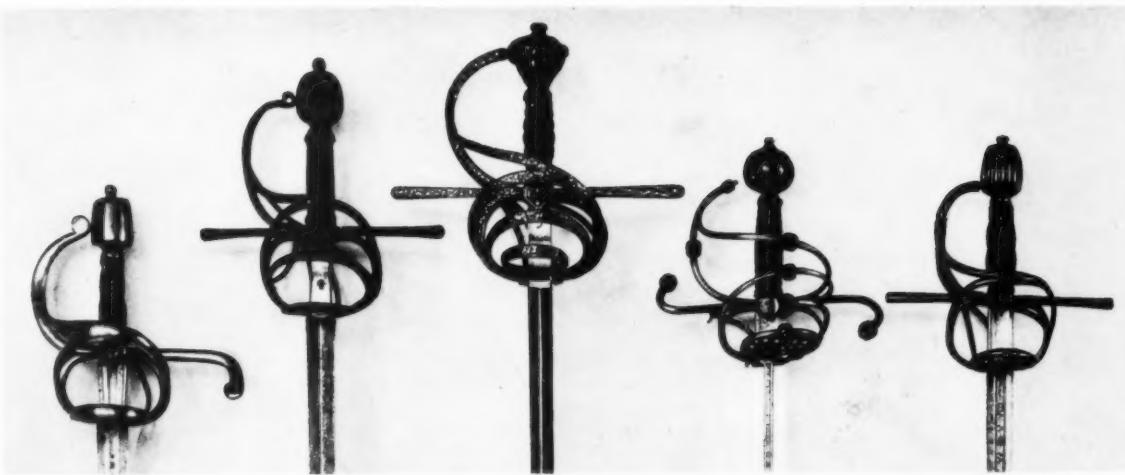


Fig. VI. GROUP OF RAPIERS of the late XVIth and early XVIIth centuries (Nos. 1 to 5)

A P O L L O

Jousting armours, as opposed to harnesses with extra pieces for the tilt, are represented by a fine, complete suit for the Italian course dating about 1560, and an

excellent German harness dating about 1500. This latter was used in jousting over the barriers, and only the upper half of the body is defended. Unfortunately, this set lacks the helm.

Among detached tilting pieces there are two of outstanding merit. A manteau d'armes, superbly etched in the Augsburg manner, and a tilting helm, *circa* 1480, Fig. V. Though not so fine as the Wallace Collection or Brocas helms, it is one of the very few English helms extant, and as such is of first-rate importance.

Mr. Scott was both a fine shot and a keen fencer, and both these interests show themselves in the weapons of his collection. Nowhere does one find a piece in which its practical value is subservient or lost to richness of decoration.

Among the early swords are fine examples from the Laking and Thill collections, and of slightly later date is an interesting group of two-handers. Among these are two of the rare Scottish Claidheamh-Mors. The earliest, dating about 1500, is of the best-known type, with acutely depressed quillons ending in open quatrefoil terminals. The other, of the mid-XVIIth century, is a type not always recognized as Scottish. In this, the quillons are straight with side rings, but turn downwards at right angles towards the end; the terminals are usually round.

Fig. VI show a group of late XVIth- and XVIIth-century rapiers. The centre rapier, No. 3, has always been described as Italian or Spanish. The blade bears the mark of a crescent moon and the letter "H"; the hilt is heavily inlaid with a floral design in gold on a black ground. The whole form of the hilt suggests that it might be English. Finely decorated hilts were produced in London between 1580 and 1640 by an atelier of Italian craftsmen who worked in the Italian technique and used Italian designs, usually this was in silver inlay. Though no examples of gold work have come to light, this hilt



Fig. VII. GOTHIC CHAMFRON IN BRIGHT STEEL. XVth century



Fig. VIII. RARE CAVALIER HAT IN IRON. English or Dutch, *circa* 1640

THE R. L. SCOTT COLLECTION OF ARMS AND ARMOUR



Fig. IX. A FURTHER EXAMPLE OF CHAMFRON. German, circa 1535

may well have come from this as yet unidentified workshop about 1590.

No. 1 bears the same marks on the blade, though the hilt is perhaps a little earlier, and is a fine example of a plain fighting sword. No. 2 is a typical North Italian rapier of the late XVIth century; the hilt retains its original blued surface. No. 4 is of German workmanship, and the grooves of the pommel retain the gilding with which, at one time, the whole hilt must have been covered. No. 5 is a Spanish rapier, *circa* 1620, and the blade is inscribed IVAN MARTINEZ IN TOLEDO.

The collection is particularly rich in combination weapons, and includes an excellent swept-hilt rapier with pistol attachment, which happily still has its original sheath. The majority of these combination weapons are sporting pieces, such as hunting swords; the most unusual is perhaps a plug bayonet with a pistol attached.

Mr. Scott's love of sport is reflected in the numerous sporting crossbows, firearms, hunting sets, and, above all, the superb boar-hunting sword of the commencement of the XVIth century, which compares most favourably with a similar sword attributed to Maximilian I at Vienna.

Apart from the two Claidheamh-Mors already mentioned, there are a number of exceptional Scottish pieces. Highland targes, whose perishable nature (wood and leather) makes them extremely rare, are represented by several good examples, but perhaps the Scottish part of the collection is strongest in its fine series of Highland dirks, several of which are complete with their sheaths and small knives.

The comprehensive collection of firearms, both sporting and otherwise, cover a long period from the matchlock down to the advent of the percussion lock in the XIXth century. To the student of the mechanical side of the gunsmith's art, the Scott collection must take precedence over any collection in this country, for it contains a wealth of multiple and breech-loading actions, many by English makers.

The hafted weapons are not numerous, but are exceedingly fine, the most important being a superb XVth century poleaxe and two Lochaber axes.

THE HELMETS

Among the helmets are a number of fine Italian salades, including a Venetian example, with its original velvet covering, several early Spanish war hats from the Gonzalez-Abreu collection, and some headpieces for wear with civilian costume, the most unusual being a cavalier hat in iron. Fig. VIII.

If one has any regrets about this remarkable collection it is that the present difficult times prevent one visiting it often. Above all, one hopes that the curator's promise of a detailed catalogue of the collection and library will not be forgotten in the years to come.

BOOKS AND PERIODICALS RECEIVED

ALABASTER TOMBS. By ARTHUR GARDNER. (Cambridge University Press.) 21s. net.

ANNALS OF INNOCENCE AND EXPERIENCE. By HERBERT READ. (Faber & Faber.) 10s. 6d.

SACRED AND PROFANE LOVE. By SACHEVERELL SITWELL. (Faber & Faber.) 15s.

THE STRUCTURE OF CIVILISATION. By ALEX. I. MAVROGORDATO. (Heath Cranton, Ltd.) 6s.

PREHISTORIC ENGLAND. GRAHAME CLARK. (B. T. Batsford, Ltd.) 8s. 6d. net.

THE STREETS OF LONDON. THOMAS BURKE. (B. T. Batsford, Ltd.) 10s. 6d. net.

THE MUSEUMS JOURNAL. December 1940. Volume 40. No. 9. (The Museums Association). 3s. net.

THE PRINT COLLECTORS QUARTERLY. October 1940. Vol. 27, No. 3. 615 Wyandotte St., Kansas City, Mo., U.S.A.

THE STUDIO. November, 1940. 2s.

EXHIBITION OF PORTRAITS

The Curator of the Leeds City Museums, Mr. H. W. Ricketts, has drawn our attention to the Exhibition of Portraits by Stanley Wilson. He says that this collection, artistically, is of considerable interest, as they are all of portraits of types of members of H.M. Forces and of men, women and girls engaged in re-armament, etc., and are life-sized portraits, drawn in coloured greased pencils, on very old period paper, some of which is six centuries old. The work is characterized fundamentally of a form and colour with a keen eye to suggestion and elimination of all non-essentials, and so far as he can see is further characterized by supreme considerations in the third dimension.

JAMES BARRY

BY THOMAS BODKIN

PART I OF PAPER READ BEFORE THE ROYAL SOCIETY OF ARTS

This paper is an expansion of an article which appeared in STUDIES some eighteen years ago with much new information. Acknowledgment is due to the editor, The Rev. Father P. J. Connolly, S.J., of Dublin

JAMES BARRY, according to Alan Cunningham in "The Lives of British Painters," "was the greatest enthusiast in art which this country ever produced. He hungered and he thirsted, not figuratively, but truly for its sake; and from boyhood to the tomb devoted all his faculties to establishing a School of Painting which, avoiding common or familiar subjects, should embody only what is dignified, magnificent or sublime."

His principal achievement, the decoration of the large hall of the Royal Society of Arts in the Adelphi, was described not unjustly by Samuel Redgrave as "a great epic work still unsurpassed in the English School." Dr. Johnson declared that he beheld in it "a grasp of mind which he could find nowhere else." William Blake, in a marginal note written in his copy of Malone's "Works of Sir Joshua Reynolds," mentioned one of Barry's pictures as "equal to Raphael or Michael Angelo or any of the Italians." Henry Fuseli coupled him with Hogarth as a pair of "great geniuses neglected by the public"; and John Flaxman concurred in that opinion. Yet his reputation came eventually to fall so low that when I first went to see the pictures in the Adelphi, now nearly twenty years ago, I found that the attendant who admitted me did not even know the name of their painter. They had never been photographed until I got permission soon afterwards to erect a scaffolding for that purpose.

Though the Royal Academy welcomed Barry at the outset of his career with cordial enthusiasm, it finally treated him with abominable injustice, and drove him forth with every circumstance of contumely. He was the only member ever to have been formally expelled from that body, and almost all subsequent historians of British art seem to have considered that the Academy's censure has justified them in joining a conspiracy to blacken his fame. We find such an acute and sensitive critic as Sir Walter Armstrong declaring that "Barry's character was detestable and that his genius was composed of nine parts vanity and one part talent." There are some grounds for these harsh strictures, yet the judgment is too sweeping; for his character was in many ways most noble, his talents indisputable and his career one of the most tragic in the history of art.

A hundred and forty years have now passed since the Academy denounced him. The time has surely come for a full review of his powers and personality. Mr. Collins Baker, in his balanced account of British painting, has given a lead in that direction, paying tribute to his sincerity and great ideals, speculating on what great things he might have made "of life and art if he had lived in more congenial circumstances; if his natural pride and confidence had not turned to self-protective arrogance and if he had enjoyed conditions in which his inspiration and expression might have ripened peacefully."



JAMES BARRY By JOHN OPIE, R.A.
29 in. high by 24 in. wide
National Portrait Gallery of Ireland

He was born in the city of Cork in the year 1741. His father, a builder by trade, was also the owner of a little inn on the quayside and captained a small vessel which traded between England and Cork. We know nothing of his mother save that her name was Juliana Rearden, that she was of better social stock than her husband, and that her portrait of her son belongs to the Royal Society of Arts.

When a child, Barry was brought on several voyages by his father, but he hated the prospect of a sailor's life and spent most of his time sketching the coast and drawing figures with chalk on the deck for the amusement of the crew. The father soon realized that it was useless to fight against his bent. For from his earliest youth, he displayed the extraordinary obstinacy, diligence, power of hard work and passion for learning that characterized his whole life. As a boy he borrowed all the prints that came his way in order to copy them. He hoarded candleends with which to light his midnight studies. Two Catholic priests combined to give him a thoroughly

JAMES BARRY



JAMES BARRY, R.A.
Working at a canvas on portraits of his friends
(PAINE the Architect and LE FÈVRE, a French Artist)
23½ in. high by 19 in. wide

By HIMSELF

liberal education and a good knowledge of the classics. A Cork bookseller commissioned him before he was fifteen to draw some illustrations for a volume of stories which cannot now be traced. He probably acquired a knowledge of the technique of oil painting from John Butts, a local landscape-painter, though his independent mind never turned to that branch of art. The grandiose in history or legend alone attracted him. Before he left Cork in 1763 at the age of twenty-two he had painted, among other works in oils, "Aeneas escaping from the burning of Troy," "Susannah and the Elders," "Daniel in the Lion's Den" and "The Baptism of the King of Cashel by Saint Patrick."

With these he ventured up to Dublin. There is a legend, which cannot be authenticated owing to the loss of the Royal Dublin Society's records for the year 1763, to the effect that he was awarded a premium of ten pounds for "The Baptism of the King of Cashel," subsequently bought for the Irish Parliament House in College Green, where it perished in the fire of 1792. When the prize was about to be presented and the name of the artist was called, it is told that the young Barry, in his rough homespun, sprang forward, and that the fashionable audience were much amused by what they deemed to be his audacious pretension to an undeserved honour. "It is mine," he cried, as he ran mortified from the room, "and what is more, I can paint a better." Edmund Burke was present; and he sought out the artist, praised and encouraged him and, in the year 1763, brought him to London.

Burke presented him to Sir Joshua Reynolds who thought highly of his talents, and probably contributed not a little to his disasters by his insistence on the importance of what the XVIIIth century called "the grand style," which Reynolds so persistently preached and so inconsistently omitted to practise. Barry's natural bias was all towards the President's theories. After he had passed a short period of study with James Stewart, better known to fame as Athenian Stewart, Sir Joshua declared that he was ripe for Rome; and Burke, with amazing liberality, sent him thither at once and supported him in Italy for five years, though during all the while his own finances were in their habitually shaky condition.

Barry's stay at Rome was enlivened by frequent quarrels with artists, connoisseurs and picture-dealers to whose ideas he felt antagonistic, or whose frauds and pretensions he considered deserved exposure. He would brook no compromise and apparently sought controversy with all and sundry who differed with him on any point of art or of honour. The pompous Nathaniel Dance, afterwards Sir Nathaniel Dance Holland, Bart., R.A., was also in Rome at the time and drew there a malicious caricature of him which is now in the British Museum. It is inscribed:

"On his coming to Rome Barry swore with a frown
Every man who opposed him he'd kick or knock down.
Having found his mistake with the few that he tried,
Now, rather than quarrel, he'd kiss your backside."

Dance seems to have been the only one of Barry's contemporaries who doubted his moral or physical courage: and it is more than likely that he was careful to keep these satiric lines well away from their subject.

Most of Barry's days abroad seem to have been mis-spent. He studied the theory and history of art assiduously but neglected almost entirely the actual practice of his profession. Instead of trying to produce and sell his work he preferred to indulge in strange speculations and researches on such problems as the canon of human proportions and the origin of Gothic architecture. Reynolds corresponded with him for a while, but gave it up when he realized how little effect he could hope to have on his intractable temper. Burke, who continued to be his steadfast friend until the end of his days, wrote him letters of the greatest good sense and kindness, for which the recipient was always grateful but which did little to cure his inveterate asperities.

He came back to England in 1771, making, on the way, a halt of some months at Bologna where he was invited to join the Clementine Academy, to which he presented his "Philocletes on the Isle of Lemnos." When he reached London he had only one picture left in his possession to show for all his pains. This was the "Adam and Eve," given in 1715 by the Royal Society of Arts to the National Gallery of Ireland. There are unhappy mannerisms in the anatomical structure of the figures, the result of Barry's theories on proportion, but no man of taste could deny that it has dignity of design and no one of learning could deny that few of his English contemporaries could afford such proof of sound technical accomplishment. Charles Brandon's drawing of the exhibition gallery of the Royal Academy at Pall Mall in 1771 depicts it hanging in a place of honour; and it was well received by the critics of the day, though one of them thought fit to complain

A P O L L O



ADAM AND EVE

91 $\frac{1}{2}$ in. high by 72 $\frac{1}{2}$ in. wide

Presented by the Royal Society of Arts to the National Gallery of Ireland

By JAMES BARRY

that "an objection to this piece is an insufficiency of drapery ; a fault common to most painters immediately after the tour of Italy, on account of the difference of climate." Yet it had no popular success, nor had any of his subsequent pictures in the same style. The taste of the age formed by the work of Hogarth, Reynolds and Gainsborough was unsympathetic to classical subjects. Barry, three years later, made his sole concession to the public and determined to record a recent historical event on which many contemporary painters had tried their hand ; the death of General Wolfe. When Benjamin West was dealing with the same theme in 1771, Reynolds had urged, unsuccessfully, that the figures should be shown wearing antique costumes and armour. Edwards states that Barry's predilections for antiquity went still further ; and that the visitors who thronged to see his work in the Academy exhibition of 1776 were astounded and by no means pleased to find the Battle of Quebec represented as a combat of naked warriors. The picture has long since disappeared, but a description of it given in the *Public Advertiser* of May 4th in that year shows Edwards to have been wrong ; for it mentions specifically among the characters depicted a naval officer, a midshipman and two grenadiers whose ranks and services

the writer could scarcely have identified had they been naked.

In spite of public apathy Barry's commanding abilities impressed themselves on his fellow painters. Within a year of his return from Rome he was elected an associate of the Royal Academy and, three months later a full member, a record for promotion within that body. Between 1771 and 1776 he sent sixteen pictures to the Academy exhibitions. After 1776 he exhibited no more. The high opinion that Reynolds and his fellow-members entertained of him is shown by his having been chosen in the first year of his membership as one of the artists to carry out the Academy's proposal to decorate Saint Paul's. The project fell through and he remained with little employment.

Efforts were made to induce him to take to the painting of portraits, which he considered to be an occupation unworthy of genius. In general he would bid those who wished to commission portraits from him to be off to "that fellow in Leicester Square," by whom he meant Reynolds. He was persuaded by Dr. Brocklesby to do a portrait of Edmund Burke. This was shown in the Royal Academy's exhibition in 1774, and is now in the National Gallery of Ireland. It is a fine thing of its

JAMES BARRY

kind, worthy to hang in close proximity with Reynolds' portrait of Burke that was painted in the same year. While Barry was at work on it he came very near to quarrelling with his friend and sitter owing to some fancied slight to his professional dignity. Burke, however, with his usual magnanimity, refused to let the painter's anger smoulder and preserved their friendship. It was characteristic of Barry that, having finished the portrait, he refused to part with it and it remained in his possession till his death, when it was purchased for the paltry sum of nine guineas. Yet he must have sorely needed money at the time, as is proved by an advertisement which he published soliciting pupils, whom he was prepared to instruct twice weekly at a fee of three guineas a month.

He did a few other portraits and they show that he could have succeeded as a portrait-painter had he been so minded. That of Dr. Johnson, now in the English National Portrait Gallery, is probably the best likeness of the man extant. His portrait of Hugh, first Duke of Northumberland, now at Sion House, and the Prince of Wales, now in the Municipal Gallery at Cork, are full of character and dignified in design and must have led to others had he any ambitions for further successes of the sort. His portraits of a Mr. Nugent and of Baretti, shown at the Academy exhibition of 1773, have disappeared, but there is one by him of an anonymous lady to be seen in the Municipal Gallery at Nottingham, the only example, except the Dr. Johnson and those of himself in the National Portrait Gallery and in the Victoria and Albert Museum respectively, now hanging in any English public collection.



GEORGE IV as Bruce of Wales in the character
of St. George. Life size
Municipal Gallery at Cork



CORRESPONDENCE

*The Editor,
APOLLO Magazine, London.*

Dear Sir,

In the October issue of APOLLO the writer of an article entitled "The XVIIth Century in Scotland," makes mention of a Richard Waitt and of his fondness for the intricacies of Highland costume.

Recently there has come into the possession of the Glasgow Art Gallery a painting of a "very fierce" Highlander in full costume, with broadsword, targe, pistol, dirk, sporran, headgear with St. Andrew's Cross badge, and plaid of (?) tartan. The background shows a promontory with a castle and a sea loch with a number of ships sailing in. This would appear to refer to one of the Stuart risings.

The drawing is naive, the painting technique ingenuous; and the attraction which comes through these shortcomings is that of the "primitive." The work is signed "Ric^d Waitt pinxit."

I wonder if your contributor knows of other signed paintings by this artist? If not, it seems probable that our example establishes the spelling of the name with a double "t." I should also be glad to have suggestions as to the identity of the subject.

I am,
Yours faithfully,
ANDREW HANNAH, M.A., D.A.
Curator, Department of Art,
Glasgow Art Galleries and Museums.

TO AMERICAN AND OTHER COLLECTORS

IN these days, perilous for the lives and treasures of the people of Great Britain and for the freedom of all, an implacable determination to see things through to the end is predominant, whatever may be the sacrifice, and with the inevitability of diminishing incomes and fortunes, treasures which have come to individuals by inheritance, by gift, or by wise buying and collecting,



Fig. I. WHITE JADE BOWL, Ch'ien Lung Period,
1736-1795
John Sparks, Ltd., 128 Mount Street, W.1

are reaching the sale rooms or by other means changing ownership.

From the Atlantic to the Pacific, and within the whole compass of the latitude and longitude of the Western Hemisphere, there is a vast body of people possessed of good taste and foresight, and opportunity seems to have come to them to add to their collections, whether their taste or inclination moves them to acquire antiques and



Fig. II. PAIR VASES, Famille verte, Kang-Hsi
Frank Partridge & Sons Ltd., 26 King Street, St. James's, S.W.1,
and 6 West Fifty-Sixth Street, New York

works of art from China, examples from the hands of British cultured craftsmen of other and more spacious times, or from other countries. This imperishable urge to furnish and collect works of art commenced on a substantial scale some fifty years ago and has progressed ever since, suitably tempered by the slings and arrows of misfortune, as financial and other crises have temporarily stilled the pace, and, when enlightened buying has asserted itself and as fortunes have been repaired, adventured upon again.

It would appear hardly necessary to repeat what must be within the knowledge of all men and women, that the money required to carry out such a world-wide conflict that is now taking place is beyond belief, necessitating



Fig. III. PAIR BLUE VASES, Kang-Hsi, 1661-1722,
height 17 in.
H. R. Hancock, 37 Bury Street, St. James's, S.W.1

fresh taxation of every kind in addition to increasing greatly all present forms of raising revenue, the policy of the Government being to make everyone pay according and in proportion to his means, which quite naturally bears most heavily on the old titled and county families and the business magnates who have come into possession of some of the beautiful great houses throughout the country. Many owners of fine collections are, of necessity, obliged to realize some of their most coveted treasures to meet their quite proper heavily increased taxation. In addition, as the possible chances of destruction or damage to their lovely irreplaceable things are so considerable—storing in safety being most problematical and their being uninsurable against destruction by enemy action—of necessity the disposal of some of their possessions is the best course from all points of view. For the afore-

TO AMERICAN AND OTHER COLLECTORS

mentioned reasons it is quite obvious that treasures must be sold. What opportunities, therefore, for Americans to realize at last the hopes of which they have only dreamed! The great auction rooms have been holding some important sales since hostilities commenced, and



Fig. IV. ALL-DIAMOND FEATHER, 1780
S. J. Phillips, 113 New Bond Street, W.1

dealers have had the chance of acquiring some very fine examples and collections of every kind.

It would be well to remind purchasers of antiques that they are investing their money to advantage and with considerable security, as in addition to the pleasure of possession for a lifetime when an estate for some reason is being sold, such possessions will be found, with any ordinary care, to realize much more than what was paid for them. There are only a certain number of beautiful old articles in the world, and the demand for them



Fig. V. FLORAL DIAMOND SPRAY, end XVIIith century
S. J. Phillips, 113 New Bond Street, W.1

increases as the wealth of the world also increases, resulting in them becoming more rare as years go by. It will not be out of place to point out to collectors and others that the dealers of Great Britain using the pages of this magazine are absolutely reliable, and, in addition, the American Government only permits the entry duty-free of antiques made before 1830. Buyers, therefore, have a twofold guarantee. Besides which silver, of course, usually bears the date marks, which makes it so doubly wonderful for collectors. This article touches on every

side of collecting, and the pieces illustrated are from the shops and collections of some of the oldest established and most expert dealers in the world.

As China was the country where art was first recognized and very much practised, it is only right and proper in this article, which is dealing with every form, that we should take the pieces of their lovely porcelain first, from a great kingdom which all American and British people, at any rate, will be glad to see is apparently beginning successfully to stand up against, and gradually defeat, its grasping neighbour.



Fig. VI. SILVER BASKET, of Queen Elizabeth period,
1597
S. J. Phillips, 113 New Bond Street, W.1

Chinese porcelain starts with the wonderful delicate wares of the Ying Ching type, almost eggshell, produced in the Sung dynasty. Then there is the Ming pottery and porcelain with beautiful colourings and decoration. So often people who know nothing of Chinese art, directly they are told a piece is Chinese will ask, "Is it Ming?" This period, of course, does cover several centuries, but there are many other periods: *famille noire* and *famille verte*, which, to be of the right kind, should be Kang-Hsi (1662-1723), and *famille rose* should be Yung Cheng (1723-1736). A short but important dynasty is Ch'ien Lung (1736-1795). Those desirous of starting a Chinese collection and not wishing

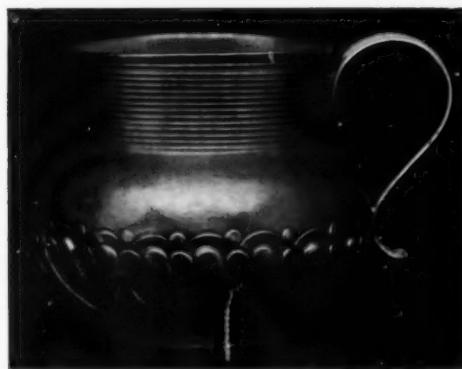


Fig. VII. WILLIAM AND MARY SILVER MUG
1691
Wm. Bruford & Sons, 241 High Street, Exeter

APOLLO



Fig. VIII. Set of four QUEEN ANNE CANDLESTICKS, 1704
The Goldsmiths and Silversmiths Co., Ltd., 112 Regent Street, W.1

to expend too much at first, can obtain genuine small pieces for £20, and a piece of XVIIIth-century Ch'ien Lung may be obtainable for £10. Pieces carrying a rare mark are, of course, for collectors, and are beyond the ordinary buyer. Chinese porcelain is holding its own, and no real drop in prices is noticeable. Fig. I is a fine white jade bowl with dragon handles of the Ch'ien Lung period, 1736-1795. The Galleries where this piece is to be seen contains one of the most complete collections



Fig. IX. BOWL, George II. By Gabriel Sleath, 1737
The Goldsmiths and Silversmiths Co., Ltd., 112 Regent Street, W.1

of Chinese porcelain and pottery, from £10 upwards. Fig. II shows a pair of very fine Kang-Hsi inverted pear-shaped vases with covers decorated with long Eliza figures in Chinese gardens with flowering shrubs and groups of children at play, with famille verte decoration on a white ground; Fig. III illustrates a pair of old Chinese bril-

lant powdered blue vases with panels of landscape and flowers in blue and white also of the Kang-Hsi period (1661-1722).

This is the first of this series of articles in which we are illustrating one or two pieces of jewellery. There is a great demand at the moment; it is portable, and can

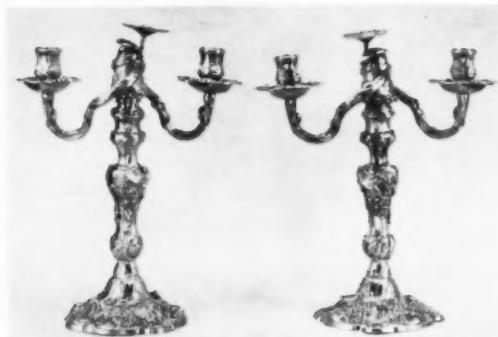


Fig. X. PAIR CANDELABRA. Maker, George Wickes 1743
S. J. Phillips, 113 New Bond Street, W.1

be put away safely out of harm's way. Another very important reason is that its value holds. Fig. IV is an XVIIIth-century English all-diamond feather made about 1780. It is hardly necessary to point out the graceful lines and beautiful sense of proportion that is shown in the make-up of the piece. Fig. V of the same period is a floral spray comprised of diamonds. Attention



Fig. XI. TUREEN. By Paul Storr, 1799
John Bell, Aberdeen and Glasgow

should be given to the beauty of the closely packed diamonds in the large flower. Similar sprays were in vogue throughout the XVIIIth century, perfection being reached in the second half of it.

Antique silver is in great demand, and large quantities continue to leave these shores. The examples which are illustrated are typical of the lovely pieces now obtainable, and the big collections that have been dispersed during the last few months give opportunities to collectors and those wishing to furnish their houses with antiques to obtain specimens from famous collections from the firms represented in these pages. Fig. VI is a marvellous basket of the reign of the great Elizabeth. Its scale pattern piercing is extremely rare, and it bears the hall-

TO AMERICAN AND OTHER COLLECTORS

mark of 1597 and the maker's mark, a branch reproduced in Jackson 110 : this basket is the earliest one known, and is unique. Fig. VII is a lovely William and Mary mug, 1691 ; unfortunately, the maker's mark is not ascertained. Fig. XIV, again William and Mary, and also to be seen



Fig. XIA. TEA CADDY, London, 1785
Maker, Robert Hennell
Holmes Ltd., 29 Old Bond Street, W.1

in Exeter, are ten rat-tail spoons by Lawrence Jones, of London, 1692. Fig. VIII. This is a set of four candlesticks, Queen Anne, 1704, the maker being David King, of Dublin. All are clearly marked, and are 6 in. in height. Fig. IX, as can be seen, is a magnificent bowl, a superb specimen of the period of George II, 1737, the maker being Gabriel Sleath ; 10 in. in diameter, it is in mint condition, apparently having been used very little, if at

are very rare, and these are similar to those of Paul Lamerie. Fig. XI is a plain boat-shaped tureen of 1799 by Paul Storr, and is entirely plain, except that the handles are reeded. It is hall-marked in two



Fig. XIII. CUPBOARD, XVth century
S. W. Wolsey, 71-72 Buckingham Gate, S.W.1

places, and weighs 110 oz. Fig. XIA is a tea caddy of 1785, the maker being Robert Hennell. The mantelpiece, Fig. XII, belongs to a firm that has



Fig. XII. MANTELPIECE IN MARBLE. Period,
Chippendale
C. J. Pratt, 186 Brompton Road, S.W.3

all. Fig. X shows a pair of candelabra of the finest rococo style, massive and heavy, by the well-known maker, George Wickes, London, 1743. Candelabra of this period



Fig. XIV. WALNUT CHEST OF DRAWERS
XVIIth century. WILLIAM AND MARY
RAT-TAIL SPOONS, 1692
Wm. Bruford & Sons, 241 High Street, Exeter

dealt for some generations with this important fixture of a house, and all the extras such as grates, fenders,

A P O L L O



Fig. XV
CHIPPENDALE SECRETAIRE
Rice & Christy, 87 Wigmore Street,
and 41 High Street, Baldock, Herts

and irons, of every kind and of all the best periods ; this grand piece of the Chippendale period is typical of what can be seen ; in the Chinese style, it is very rare. Of statuary marble with Irish fossil lines, it came from Glanbrane House, Llandovey. Furniture appeals to all the world, from the newly married couple with two rooms and those in possession of a mansion in New York, Boston, Philadelphia, or other great cities of the



Fig. XVII. SHERATON SOFA TABLE,
XVIIIth century
Leslie Godden, 13 Salisbury Road, Worthing

or art galleries and see for themselves ; hardly possible in England at the moment, but in America there are opportunities everywhere.

Fig. XIII is a livery cupboard, late Gothic, of the XVth century. Complete examples of this period naturally interest collectors, though very few are ever found, only those available for inspection being in the national museums. The one illustrated is very unusual, of 1475. As its position in use was hanging on a wall, it has been spared the damage and disintegration of much of the contemporary furniture, which generally stood on damp and rough floors. Riven timbers of oak with a covering treatment of blue tempera were employed in the making ;



Fig. XVI. COMMODE, ormolu mounts
Chas. Angell, 34 Milsom Street, Bath

United States. The wood used, and the construction by the master craftsmen of the XVth, XVIth, XVIIth and XVIIIth centuries in Great Britain resulted in wonderful pieces being produced, which stand the wear and tear of these many years, and are found to be in the majority of cases unrestored. Those unacquainted with the wonderful workmanship of the artists of the workshop are not always ready to credit the fact that fine furniture survives so many years, and in the ordinary way we would suggest such doubters to visit one of the great museums

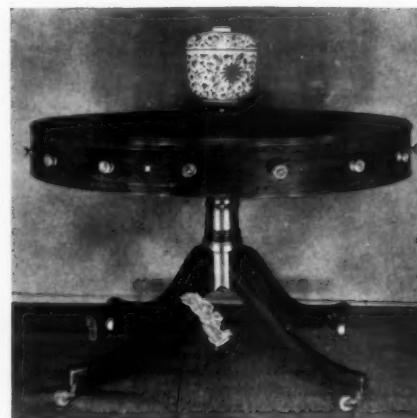


Fig. XVIII. LIBRARY TABLE, XVIIIth century
Leslie Godden, 13 Salisbury Road, Worthing

the folding doors are slabs decorated with the rill pattern, and ogival ends which preceded the era of linen fold, extra distinction being obtained by the use of pierced end strap hinges in wrought iron, of which three of the originals are still intact. From the incision on the left-hand door apparently the cupboard held contents worth guarding with a large decorated lock and key, and the

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other replacement confirms the view that it was in fairly constant use during the earliest years of its existence.

Fig. XIV is a very pretty chest of drawers, XVIIIth

name, and his only showrooms, for the moment on the South Coast, are the meeting-place of the cognoscenti. The chair, Fig. XIX, belongs to that wonderful dealer who founded a branch in New York about 1910. New York



Fig. XIX. One of a Set of Six WALNUT GEORGE I CHAIRS

Frank Partridge & Sons Ltd., 26 King Street, St. James's, S.W.1, and 6 West Fifty-Sixth Street, New York

century, with slide. Fig. XV speaks for itself, a 4 ft. 6 in. untouched Chippendale secretaire. The owners have just opened a branch in Hertfordshire, which they feel will be safer for some of their finest pieces of English furniture. Fig. XVI is a mahogany commode with



Fig. XXI. BUREAU WRITING-DESK, Queen Anne, from Manderley R. P. Way, 35 Gay Street, Bath

or London is always able to show fine examples of furniture, Oriental china, and English pottery and porcelain, and the chair is a fair example of what can be seen, a very fine, rare walnut George I, one of a set of



Fig. XX. QUEEN ANNE WALNUT KNEE-HOLE TABLE
John Bell, Aberdeen and Glasgow

ormolu mounts ; it was designed by Alfred Stevens, the celebrated artist who designed Wellington's statue in St. Paul's Cathedral. Fig. XVII is a Sheraton sofa table, and Fig. XVIII an XVIIIth-century drum-top library table. The owner of these two nice pieces has a world-known



Fig. XXII. SHERATON BREAK-FRONT BOOKCASE
R. F. Lock, 70-71 Buckingham Gate, S.W.1

six, the scroll on the back being particularly noticeable. Fig. XX is a Queen Anne walnut knee-hole table with an exceptionally beautiful veneered front and top, seven drawers, centre cupboard, and secret drawer, early XVIIIth century.

A P O L L O

Fig. XXI is a piece found by a well-known dealer in the near West of England, and it is very important. It comes from Manderley, and is rather unique in one way, as it was noticed by Miss Du Maurier when she

It has a pear-drop cornice, glazed astragal interlaced doors, adjustable shelves, finely cross-banded panels in cupboards below, and has a perfect colour worthy of the house of a collector, coming as it does from Mongewell Park, Wallingford. It was made about 1790. Fig.



Fig. XXIII. CHIPPENDALE STOOL and CELLARETTE
Aloysia Galleries, 30 North Street, Chichester

was writing "Rebecca," as she speaks about the beautiful writing-desk with the shaped pigeonholes and drawers. It is unnecessary to say it is a very fine example of the Queen Anne period. We are lucky in being able to illustrate so many fine pieces, and the mahogany Sheraton double break-front bookcase is no exception (Fig. XXII).



Fig. XXIV. LOUIS XV MARQUETRY CABINET
M. Harris & Sons, 44-52 New Oxford Street, W.C.1



Fig. XXV. RARE HUNTER'S TABLE
Frederick Treasure Ltd., Preston, Lancs



Fig. XXVI. KENT MAHOGANY BUREAU
BOOKCASE from Cleeve House
R. G. Smith, 61 High Street, Weston-super-Mare

XXIII shows a Chippendale stool and cellarette in the Chinese style, and are gems, the cellarette of this period being unusual. Fig. XXIV is a Louis XV marquetry small cabinet with lidded top, the front with tambour

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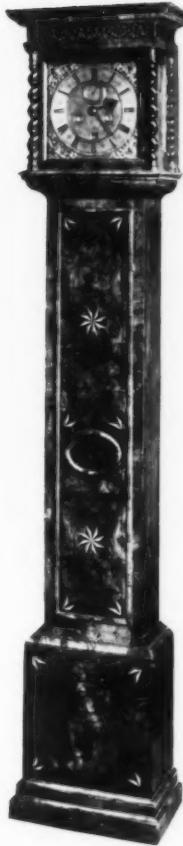


Fig. XXVII
OLD ENGLISH
LONG CASE
CLOCK, 1685
*James Oakes, 37
Bury Street, and
59-60 Old Bailey,
E.C.4.*

shutter reading slope and small drawer. The stand has a side drawer fitted for writing on cabriole supports with galleried shelf. It is inlaid with architectural subjects

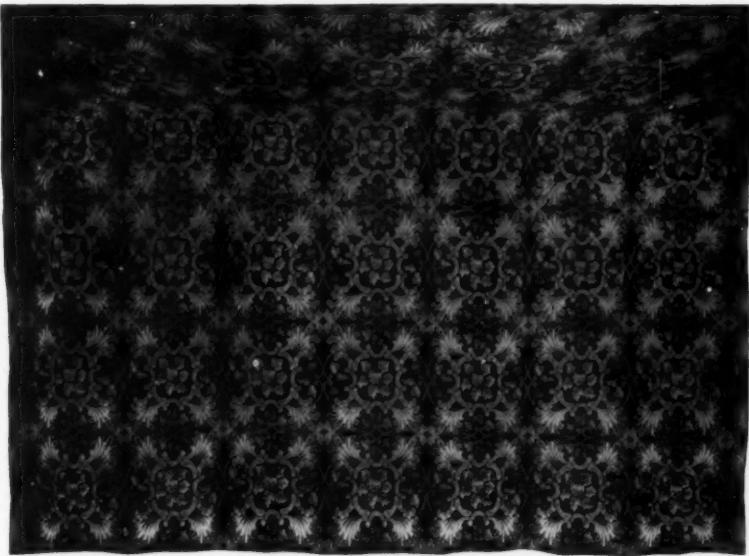


Fig. XXVIII. CARPET. Made for Catherine the Great of Russia
J. M. Pontremoli, 11 Spring Street, Paddington, W.1.

and musical trophies. Fig. XXV is a rare piece, a hunter's table, and is to be seen in a North Country showroom, where something unusual is always turning up. Fig. XXVI is another grand piece, a Kent mahogany bureau bookcase in its original condition, including the two Vauxhall plates. It came from Cleeve House, and was once in the possession of the Earl of Durham. Fig. XXVII is a fine old English grandfather or long case clock, the maker being Henry Jones, of London. Its dial is 10 in. square, it has a finely inlaid case, and dates about 1685. Henry Jones was apprenticed to Edward East, was freeman, and then Master of the Clockmakers' Company in 1663 and 1691, and the great Tompion was one of his apprentices.

Carpets and rugs merit great notice, their age being of the earliest periods, and their histories are most interesting, for example the one illustrated, Fig. XXVIII, belonging to one of the greatest dealers in antique floor coverings in this country, has amongst many rare pieces a particularly interesting carpet of great beauty, design, and colouring: vine leaves in green and ivory with veins of rose red, with repeated scroll corners in rose red to pale pink, ivory and brown, with other shades of pale blue and yellow. This carpet was made by the monks in the monasteries of St. Petersburg as a wedding present to Catherine the Great. It is, of course, suitable for a fine room, being 18 ft. by 17 ft.

After a great carpet it will perhaps be in keeping to illustrate an ancient figure in wood of St. Dominick of the early XVIth century. In spite of the wanton destruction of much church and monastic woodwork during the periods of the Reformation and the Commonwealth, and not excepting the vandalistic depredations of the present moment, this country is still rich in its heritage of fine ecclesiastic constructional examples. Portable objects are somewhat scarcer, and carved wood figures of



Fig. XXX. STUMP NEEDLEWORK, Charles I
23 in. by 17 in.
J. R. Cookson, The Georgian House, Kendal, Westmorland

A P O L L O

indigenous material and workmanship seldom come into the market. Fig. XXIX shows this saint with his attribute of a dog. It is usual, however, to see him attired and



Fig. XXIX. FIGURE
IN WOOD OF ST.
DOMINICK XVIth
century
S. W. Wolsey, 70-71
Buckingham Gate, S.W.1

mitred as a bishop. Carved in heart of oak with traces of the original polychrome decoration, it is a very



Fig. XXXI. HUDIBRAS IN RALPH
WOOD POTTERY. By Enoch Wood
Frank Partridge & Sons Ltd., 26 King
Street, St. James's, S.W.1, and 5 West
Fifty-Sixth Street, New York

important specimen, and is in a wonderful state of preservation. It is supposed to have been made in the northern part of the country, and is 44 in. high.

We are also favoured with a rare specimen of stump needlework belonging to a well-known dealer who continually finds unusual and rare antiquities, and who lives near the Border. As will be noticed (Fig. XXX) in the previous page, the period is Charles I. It depicts the

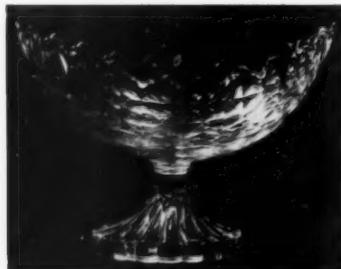


Fig. XXXII
IRISH BOAT-SHAPED BOWL
Arthur Churchill Ltd., 34 High Street,
Marylebone, W.1

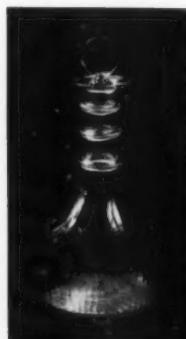


Fig. XXXIII
IRISH DECANTER
OF STABLE FORM
Arthur Churchill Ltd.,
34 High Street, Mary-
lebone, W.1

unfortunate monarch with his gay son, Charles II, when a youth. It is in fine condition; the size of the picture is 23 in. by 17 in.

We are glad that King Street, St. James's, was able to help us by supplying a photograph of a piece of Enoch Wood Pottery in the form of Hudibras (Fig. XXXI). The Ralph Wood ware is too well known as regards its wonderful colouring to require details, but some are more green than others. In this case, the predominant colouring is brown and pinky white; the base is white with a yellow upper edge.



Fig. XXXIV. IRISH BOWL, 1785-90
Delomosne & Son, 4 Campden Hill
Road, Kensington, W.8

Old glass is now practically in the hands of three firms only, no doubt partly due to the very expert knowledge required in the judging of the periods and as to when it was produced. All established nearly half a century or more, collectors, or would-be ones, can place themselves safely in their hands. The quality of the material, the cutting, and the decoration of antique pieces is so superior to the modern or copies that one would suppose that it is easy to differentiate what is old and what is otherwise, but it requires a born expert of

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years of experience to be able to do so. There need be no fear as to breakage in the dispatch overseas; experience has ensured safe carriage to any part of the world. Fig. XXXII is an Irish boat-shaped bowl of the highest



Fig. XXXV. IRISH SWEET-MEAT STAND, 1785
Delmosne and Son, 4 Campden Hill Road, Kensington, W.8

quality, the cutting perfect. There is considerable difference of opinion of late as to whether a large part of the so-called Irish was not made in London; at any rate, wherever it was made such glass is of lovely quality. Fig. XXXIII, again an Irish piece, is a decanter moulded of unusually stable form. Fig. XXXIV is another Irish bowl, boat-shaped cut-glass with castellated border and oval-moulded foot, *circa* 1785-90. It has fine colour, is well proportioned, and is a rare and much sought after style. Fig. XXXV is a sweetmeat piece, very lovely, rare

Fig. XXXVII is one of a pair of Regency two-light candelabra with ormolu arms, early XIXth century. These two last pieces are fair examples of the wonderful stock that the owner now carries. Unfortunately, he is now tied to one of his galleries only, as his older premises have had to be vacated for the now customary reasons.

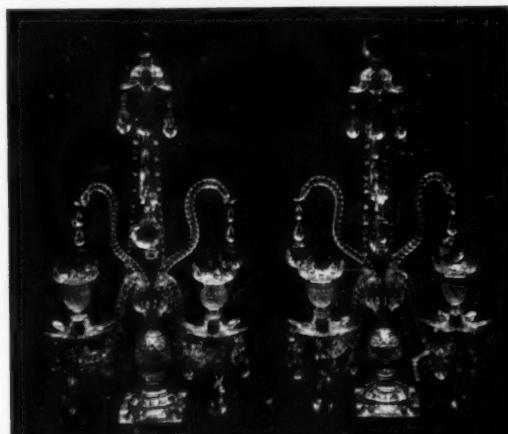


Fig. XXXVII. One of a Pair REGENCY CANDELABRA
early XIXth century
Cecil Davis, 14 Stratton Street, W.1

As we stated in our first comments on glass, these three houses are known the world through as glass experts, and they are all prepared to attend to any inquiries, however exacting they may be.

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(continued from page 138)

will not change hands more than once—until the next war, if any. Thus we cannot conceive a boom, the less so as we imagine that Governments will in the future follow the Italian example and prohibit the sale of "national" treasures except with Government consent and therefore, presumably, with Government participation in profits.

On the other hand, we believe that interest in antiques, relics, mementoes, and all articles with historical associations will spread enormously, if for no other reason than that so much will have perished and so much more than in the past will consequently become *rare* and *unique*, not to mention the things of future *historical* interest. For there can be no mistake we are living in what is the greatest "historical" moment of civilization; we are passing through a crisis as can never have occurred before in the history of the world.



Fig. XXXVI. PAIR CANDELABRA, Adam, XVIIith century
Cecil Davis, 14 Stratton Street, W.1

Irish, with hanging baskets, in perfect condition, *circa* 1785. There are naturally very few perfect specimens in existence, as they are not too robust.

Fig. XXXVI shows a pair of Adam period two-light candelabra, 24 in. in height, early XVIIith century, and

ILLUSTRATION ON COVER

The cover illustrates the magnificent suit for horse and man built at Greenwich in 1550 for the First Earl of Pembroke. Of russet steel, decorated with etched and gilt bands, this superb armour from Wilton House has now been bequeathed to the Glasgow Museum with the rest of the collection of arms and armour of the late Mr. R. L. Scott.

MASTERPIECES OF ENGLISH FURNITURE AND CLOCKS

BY EDWARD WENHAM



A COUCH in scarlet and gold japan work with cane seat. Part of a suite of furniture made by GILES GRENDY for export to Spain. Temp. George I

IN a superbly illustrated book,* Mr. R. W. Symonds has added a further important contribution to the literature on English XVIIIth century walnut and mahogany furniture. Nor is it any hyperbole to apply "superb" to the illustrations, for they show the details of the many perfect specimens of English furniture with a clarity which cannot fail to afford pleasure to the author and his readers, while at the same time they are a tribute to those responsible for their production on the printed page.

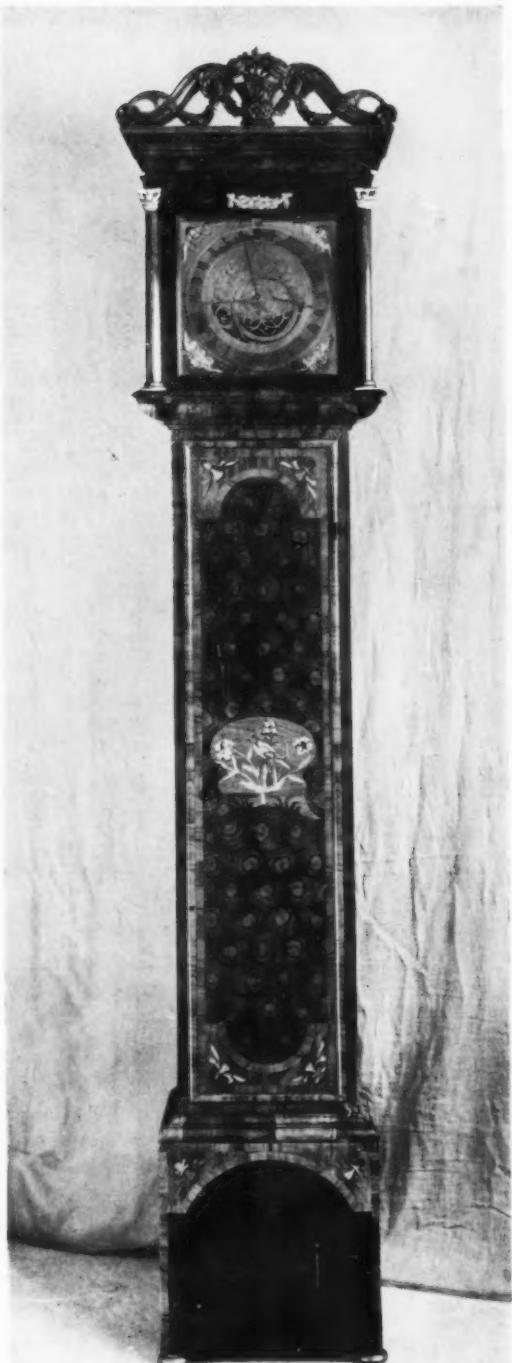
That every care has been taken to ensure the book being adequately illustrated is evident from the fact that within its 180 pages there are no fewer than 132 monochrome plates and eight in colour; and these with the concise explanatory text should prove invaluable in deciding those doubts which are bound to arise in connexion with unusually rare examples of English furniture of the period with which the author deals. Furthermore, this volume is a record of specimens which exhibit the

best in design, and quality of material and workmanship; specimens, too, which bring into strong relief the fact that, as Mr. Symonds so aptly puts it in his Preface, "in a world possessed of so much ugly modern furniture, old English furniture, because of its high standard of design, becomes an important heritage."

The painstaking research which marks all Mr. Symonds's writings is reflected in the present work in the numerous informative references to various contemporary records, advertisements, diaries and other documents. These quotations bring to the notice of the present day the names of early XVIIIth century craftsmen engaged in furniture making who, eminent in their time, are now unknown except to those few who, like Mr. Symonds, devote their time to diligent delvings into the written records of long ago. For example, a sale advertisement in the *Daily Post* of February 19, 1731, and another in the same newspaper of March 15, 1733, acquaint us with the contemporary names for several types of chairs, and refer respectively to "Mr. James Faucon, Cabinet-maker and Glass-grinder," and "Mr.

* "Masterpieces of English Furniture and Clocks," by R. W. Symonds: B. T. Batsford, Ltd. (limited edition), £2 2s. 0d. In U.S.A. \$9.00 net.

M A S T E R P I E C E S O F E N G L I S H F U R N I T U R E A N D C L O C K S



A LONG-CASE ASTROLABE CLOCK, *circa* 1675-80
By THOMAS TOMPION
Collection of S. E. Prestige, Esq.

Alexander Perry, an eminent Cabinet-maker." Among the chairs mentioned in the advertisements are "Virginia Wallnut-tree Chairs with matted Bottoms, Dressing Chairs, Close-stool Chairs, Shaving Chairs" and others, each of which is described by the author.

During the XVIIth century, chair-making became a specialized branch of furniture making, and the progress and development of this branch of the craft is perhaps one of the most interesting phases in the history of English furniture. The various changes in design, the several characteristics which may distinguish a chair as the work of a London from that of a provincial maker, and the features which mark the chairs of a particular provincial section are each touched upon by the author, and knowledge of these aspects adds largely to the interest in studying English furniture.

During the second half of the XVIIth century, a considerable quantity of mahogany furniture was doubtless made in the larger provincial centres; but up to about 1750, the best provincial furniture was mostly of walnut, except in seaport towns, such as Bristol, Liverpool and Plymouth, where mahogany was imported direct from Jamaica. Later in the century, as more mahogany furniture was produced, the standard of quality tended to depreciate, this being, as Mr. Symonds remarks, "the inevitable result of enlarging the market for mahogany until it became in general use and was no longer restricted to the making of quality furniture. . . ."

In the section "The Trade of the Looking-Glass Maker," the author again achieves his purpose, "to create in the reader's mind a correct picture of the conditions under which the different craftsmen . . . were working." And his readers will gain no small enlightenment regarding the relative merits of English japan and Oriental lacquered furniture from the text and illustrations, which include three plates in colour.

Horological enthusiasts have been generously treated, and much new information derived from contemporary sources is included in this section. A chapter is devoted to the life and work of the celebrated Thomas Tompion, and the well-known clock made by him to the order of William III for Hampton Court Palace is illustrated in colour and full detail for the first time. And the text contains some entertaining quotations from the diary of Dr. Robert Hooke which reveal how much of Tompion's knowledge and technique was gained from his friend Hooke—even though Hooke writes of him in his diary at various times as "a Slug," "a Rascall," "a clownish churlish Dog."

Other eminent clock-makers, such as Edward East, George Graham, Daniel Quare and others are also dealt with, and examples of their work illustrated. Mr. Symonds concludes a well-performed task with a short account of barometers, which is accompanied by illustrations of some excellent specimens of the now rare portable type, the final plate showing a diagonal barometer and thermometer mounted on mahogany, of about 1750.

It should be mentioned that the edition is limited to 750 copies for Great Britain and 500 copies for the United States. It should be noted that while the work will be delivered post free in the United States, remittances must be made in dollars of that country in order to comply with the British Currency Regulations.

FIDELLÉ : DUVIVIER

CERAMIC ARTIST PART I

WILLIAM H. TAPP, M.C.

FIDELLÉ : DUVIVIER, cousin of Joseph, also a native of Tournai, ceramic artist. Fidellé was born in the parish of St. Brice-Tournai on August 6, 1740. His father, Jacob Franciscus, was presumably the brother of William, and consequently this artist was first cousin to that other celebrated ceramic painter Joseph, for whom a short biography was published in the magazine in the January and March issues. (*Commune Civil Registers-Tournai*.)

Little is known of his upbringing at Tournai except that the family used to attend the Huguenot Church de la Barrières de Tournai et Armentiers. There is no record at the Bureau D'Archives from which it is possible to identify his early work at Peterninck's factory; but that he was apprenticed to this factory is fairly obvious because he was most certainly an artist and designer of some note before he made his agreement with William Duesbury of Derby in October of the year 1769, and all his early work shows strong Tournai influences.

Duesbury, at that time, was not a man with much knowledge of the Continental factories, and it may therefore be surmised that Fidellé came over to this country previously at the bidding of Nicholas Sprimont and very probably he came to Chelsea to replace his cousin Joseph in the year 1764.

In Fig. IX, Part II, Joseph Duvivier, published in the March number of *APOLLO* this year, we have already had the opportunity of comparing the two signatures, which show a strong family calligraphy, and in the tracing of Fidellé's ceramic work it will be better not to follow a strictly chronological sequence. For many years the author was puzzled in the identification of his work at the Chelsea-Derby factory, let alone the earlier period, when like a bolt from the blue there arrived by post two photographs of a vase, described as of Chelsea gold anchor manufacture, with a request that I should attempt to identify the painter.

With the assistance of the auctioneers the present owner of this vase, Dr. Percy Lichfield, was traced, and it is with his kind permission that the illustrations appear to-day.

The vase was sold by Messrs. Puttick & Simpson in April 1929, and my interest was immediately aroused by the little French poodle, placed quite incongruously among the cupids celebrating the triumph of Bacchus, as he appeared to bear a striking resemblance to one on a John Turner beaker in my possession, which also bore the signature of our artist.

The illustration (Fig. I) shows the whole panel from this vase in which this poodle appears, and you see him crouching down, rather black-eyed, peeping through the legs of the fat little cupids, rather as if he was wondering what was going to happen next.

Now on examination this vase proved to be of early Chelsea-Derby manufacture, about 1770, and as the comparison was painted in 1787, one might expect some little change in the artist's brushwork, but actually there is little or none.

Figure II shows one side of the Turner beaker—the



Fig. I. CHELSEA-DERBY VASE, circa 1770. Decorated by
FIDELLÉ : DUVIVIER
From Dr. Percy Lichfield's collection

poodle seated right in front of the two children at the potters wheel.

Close examination of the left of the picture will reveal the kiln being unloaded of its saggars, and on the door above the signature "Duvivier.ft." and again under the window-sill the writing "Lane-End, Juin, 1787."

Before giving detailed description of the beaker, we will examine the enlargement of the two dogs (Fig. III). I submit that there is only the one conclusion to be drawn from it.

FIDELLÉ : DUVIVIER



Fig. III. ENLARGEMENTS, left, from the Chelsea-Derby vase; right, from John Turner's beaker, for comparison



Fig. II. BEAKER from John Turner's Lane-End factory, decorated with the whole interior of a pottery, "signed and dated June 1787"
From the author's collection



Fig. IV. THE OPPOSITE PANEL, John Turner's beaker
From the author's collection

A P O L L O



Fig. VI. CAUGHLEY TANKARD, reverse panel, the courtyard of the "Silent Lady" Inn, beautifully decorated in colours
From Dr. Margaret Vivian's collection



Fig. V. CAUGHLEY TANKARD, circa 1775, decorated in colours with scenes from the "Silent Lady" at Pershore, signed by our artist
From Dr. Margaret Vivian's collection

We can continue, then, in the certainty that Fidellé . . . Duvivier was working at Chelsea in 1770 and at Lane-End in 1787, and as we trace the spheres of his activities, and they are so essential to a proper understanding of the contemporary ceramic history, we propose to give finally a complete summary of them at the end of the concluding article to this biography.

The Turner beaker is, as it happens, a really remarkable milestone in the records of English ceramics, because it is mentioned in Simeon Shaw's "History of the Potteries," published in 1829, where, on page 204, we read :

"After Mr. Turner had separated from the New Hall Company, he commenced the manufacture of porcelain at Lane-End; and one of the ornaments he made is now preserved by Broadhurst Harding, with truly laudable care and anxiety."

"It is a beaker, on which is enamelled, in brown colours, the whole interior of a Pottery."

"The celebrated modeller Gerverot designed it; and in quality it will still rank very high among English porcelain."

(Of this Mr. Broadhurst Harding I have been able to find out that he was the owner of a considerable amount of property around Hanley Green and was buried there on December 14, 1817, aged 69 years.)

At either side of the panels are "The Prince of Wales feathers," showing that Messrs. Turner and Abbot were purveyors to his Royal Highness, and the opposite panel shows a further view of the pottery with the turning and moulding wheel, and outside the window the kiln chimneys.

The little figures (Fig. IV) bear a striking resemblance to those on the Chelsea-Derby vase, with small, black penetrating eyes, and the low lights produced by the

application of brush and wash, without any stippling.

Before leaving the Chelsea-Derby vase it is as well to become acquainted with the main features of the painting.

Cupids with very distinct flares, in brown or russet, across the features—fat chubby bodies and cheeks—no stipple, all light and shade produced by layers of wash, hair tousled, terminals with wavy streaks of a darker colour—hands with sometimes only two fingers, giving an impression like the horns of a snail—goats and leopards with red blotched iris to the eyes—cupids with blue or red sashes, wings with the upper edges in blue or red, similar to tiger moths—rocks brown with some parallel hatching—garlands with grapes and rather oval foliage—quivers filled with red and blue arrows.

Note also that around the gilded leaf garlands there are groups of very tiny birds.

This vase has a long and well-authenticated history, for it appears first of all as Lot 73 in the Chelsea-Derby sale catalogue of Saturday, April 20, 1771, and was then sold to the well-known porcelain dealer, Mr. Morgan, for £63.

He must have found it difficult to dispose of, for it appears again as Lot 51 in the sale of Tuesday, February 9, 1773, and then passed into the possession of Mr. Pollard for the sum of £39 15s.

Finally, it appears in the sale of Lord Napier's possessions in April 1877, at Messrs. Christies, when it was sold for the sum of £30 and was thus described :

"Chelsea gold anchor 15 in. vase painted with the infant Bacchus riding in a chariot drawn by two leopards and surrounded by boy bacchanals holding grapes and musical instruments, the borders modelled and gilt with masks, lions, husks, festoons, etc., on ruby ground, rams mask handles on a square base."

FIDELLE : DUVIVIER



Fig. VII. CAUGHLEY TANKARD decorated by our artist in a deep, warm shade of sepia
From the author's collection



Fig. VIII. NEWHALL HARDPASTE TEAPOT, circa 1789, decorated with yokels playing at blind man's buff outside the factory
From the late Dr. Llewellyn Jewitt's collection

There can be little doubt that the decoration was inspired by the work of Hausmaler Ignaz Bottengruber of Breslau, who painted a somewhat similar subject on a Meissen bowl, *circa* 1726, and after the style of van de Bry. (Pauzerek, Vol. I, page 139, Fig. 139.)

The two illustrations (Figs. V and VI) are taken from a 7½ in. Caughley tankard, in the collection of Dr. Margaret Vivian, who has also kindly consented to these reproductions appearing to-day.

With a green festoon border decorated with a scene outside an inn, probably the "Silent Lady" at Pershore—two mounted figures on grey horses with clothing in brilliant yellows, greens, browns, crimsons and blues, and signed on the side of the panel :

F . . DUVIVIER
FECIT

Please note these three dots, for they indicate the membership of the artist in the Masonic lodge "Les Frères reunis" of Tournai, as explained in the previous article on Cousin Joseph.

The opposite panel shows a luncheon scene in the courtyard of the inn, foliage in the foreground after the Chelsea style, being worked in on a green background outlined in brown, green and black, with the extremities sometimes entirely in mauve.

This tankard has been dated by the experts about 1775, and as I have letters from Mr. Langford, the present manager to the Coalport factory, which had in 1799 absorbed the competing Caughley business, stating that an elderly craftsman of theirs (80 years of age in

1932) remembered his grandfather telling him that his father had worked with Fidellé at Caughley in 1773-74, we must accept those dates as being correct and for two supporting reasons.

In the first place, we know that the Duesbury agreement terminated on October 31, 1773, and further De Chavagnac and De Grollier state in their "Histoire des Manufactures françaises de Porcelaine," published in 1906, that Fidellé was working at Sceaux, outside Paris, in the year 1775. The stay at Caughley, then, cannot have extended over any longer period than two years.

In Fig. VII you see a further tankard from Caughley of the same dimensions as the previous one, but painted only in a deep shade of sepia.

The figures at the table have the same sort of light and shade, and on the table itself there appears to be scratched the signature "F. Duvivier."

Fig. VIII is taken from Mr. Llewellyn Jewitt's monumental work, "Ceramic Art of Great Britain," Vol. II, and shows an engraving from a Newhall teapot decorated about the year 1789 by our artist. It is shown here because it is a truly representative specimen of the hard paste porcelain manufactured at this factory in Tunstall, and is also the only piece known by the author with the same type of decoration which we have been trying to allocate exclusively to our artist, but in the concluding article we shall produce ample evidence that he was actually working at this factory, and that he was not confining his activities by any means to the portraying of the Staffordshire yokels whom he saw in everyday life around him.

ART NOTES

THE NEW ENGLISH ART CLUB SUFFOLK GALLERIES

But for the fact that rain was pouring through holes in the roof of the Suffolk Gallery one could have gone around the 91st Exhibition of the New English Art Club without being actively aware that a war was on. Nevinson alone, with an Expressionist refugee picture, "Flight" admitted the horrid fact. Two of his plane pictures sentimentalized it. Cecil Keeling has a "modernist" composition called "Refugees"; someone has seen the decorative possibilities of allotments; and one conversation piece was brightly called, "The Morning Tea Ration." The rest were charming landscapes, portraits and subject pictures of polite normal life. Charles Cheston's "Dover," for example, with its suave golden harmonies challenged comparison with the contemporary fact. Dunlop's typical cool silver-grey "Thames at Henley" flowed untroubled by. Mrs. Fisher Prout's work, Lucien Pissarro's landscapes, and much else reminded one that Impressionism can still be sprightly.

Ethel Walker shows one surprising old-masterly portrait, "The late Hon. Mrs. Adams" with a solidity of form we do not associate with her. There are no other surprises and few thrills. Lady Patricia Ramsay startles by a daring study of "Red Hot Pokers"; Daphne Fedarb has a pleasing abstract picture called "Composition" which justifies its title and its experimentalism. A large water-colour by R. H. Sauter, "Three Graces," an arrangement of three oast-house roofs and pines behind the graceful whiteness of snowladen bushes, was outstandingly enjoyable. Nothing else gave one pause unless it were the phenomenon of a lady looking at the pictures under the protection of her umbrella. We commend it as a subject to the New English artists. Title: "Morale."

ROYAL INSTITUTE OF OIL PAINTERS

Visited this Exhibition late, and, alas, a bomb had arrived first! *Ars longa; vita brevis.*

EPSTEIN'S FLOWER PIECES THE LEICESTER GALLERIES

"How with this rage can beauty hold a plea
Whose action is no stronger than a flower?"

The quotation from Shakespeare's 65th sonnet prefaces the catalogue of Epstein's Flower Paintings at the Leicester. It would be apropos to any other flower paintings than Mr. Epstein's. His make no pretence to fragility. They shout, explode, crash all over the picture space and generally oppose the rage of the world with such a rage of form and colour as no flower in nature or pigment has done since van Gogh went sun-mad in Provence. A roomful of them is positively deafening.

Epstein's sculpture has taught us to expect force rather than subtlety from him, and these paintings have a like virtue and shortcoming. Just as in bronze he is more successful with rugged male or the sensual female than with the delicacy of infants, so he succeeds with the full form of sunflowers, magnolias, dahlias and great golden lilies, and is less at home with the tenderer beauty of roses. The intricate delicacy of delphiniums defeats his method. Lupins he captures by emphasizing the strong double curves of overgrown specimens.

One yearns for a little rest-space in these strident water-colours, which cover every inch of the picture space like Morris chintzes broken loose from formal design. "Everything that Nature does she somehow overdoes," complained Mr. Noel Coward. When Epstein adds Nietzsche to nature, expresses it in water-colour with apparently more body than oil-colour usually has he more than justifies Coward's epigram. But he creates something definite and individual in style, and shocks one into tremendous awareness.



THE THAMES AT RICHMOND

By R. O. DUNLOP, A.R.A.
which was included in the Exhibition of the London Group held in November at the
Cooling Galleries, 92 New Bond Street, W.1

TEMPLE NEWSAM, LEEDS

WITH the next issue of APOLLO will appear the first of a series of four articles by Prof. Philip Hendy on Temple Newsam, forming a comprehensive survey of the architecture, furniture and pictures, old and modern.

The first article will be a general description of the architecture and history of the estate and buildings, illustrated by exterior views of the house, historical portraits and some interior architectural details. The second, a description and history of the interior decorations, the furniture made for the house, dispersed and now brought back, and other furniture recently acquired, with illustrations of old furniture and porcelain.

In the third of the series, old pictures painted for the house and still remaining will be illustrated and new attributions resulting from recent cleaning will be discussed. Examples transferred from the Leeds Art Gallery will be reproduced. Illustrations from the works of William Dobson, Reynolds, Richard Wilson, J. S. Copley, Crome, Cotman and Constable will be here illustrated.

The final article will deal with modern pictures, transferred from the Leeds Art Gallery, representing English painting since the time of Whistler, and will be placed before readers by examples of Walter Greaves, Wilson Steer, Sickert, John, Matthew Smith, Stanley Spencer, Christopher Wood and others.

The illustrations on this page are from Temple Newsam.

Readers requiring copies of APOLLO containing this series are urged to notify their agents, or the publisher, of their needs in view of the wartime restrictions.



TWO OF TWENTY CHAIRS, about 1743
Made for the "Gallery"



SAMUEL SHEPHERD By J. S. COPELY
Previously attributed to Thomas Hudson



MANTELPIECE, about 1743. Painting by ANTONIO IOLI
In the "Gallery"

BOOK REVIEWS

ARTISTIC THEORY IN ITALY, 1450-1600. ANTHONY BLUNT. (Oxford : Clarendon Press.) 7s. 6d. net.

It is not necessary to know anything about aesthetic theory in order to appreciate a work of art ; were it not so we should find ourselves unable to derive any pleasure from works based on unknown theories or no theory at all. The appeal must come directly through the senses. On the other hand, the comprehension of circumstance, including aesthetic theories to which a work of art may owe its design, adds greatly to its attraction, or, more accurately, to our understanding. There is, however, a considerable danger that those who approach this problem of art from the standpoint of theory may miss the very goal they wish to reach. It seems almost unbelievable that, for instance, a genius like that of Michelangelo could in the eyes of theorists sink from the eminence of the divine to that of an "inventor of filthiness." Such was nevertheless the case, and Mr. Blunt, in this admirable little book, shows how such a change of judgment came about through changes in artistic theory. Mr. Blunt's presentation of his subject is faultless, and of singular clarity. It is this clarity which makes this volume so valuable, for although much of what he says will be familiar to students of the theories of Italian art, his exposition makes comprehension clearer and, as it were, more emphatic. His chapters on "The Social Position of the Artist," on "Michelangelo," and on "The Council of Trent and Religious Art" are particularly interesting.

We recommend this book not only to students, but to the general reader interested in the problems with which it deals, and which have their relevance even to other movements in art ; it is easy to read, and in these days a welcome distraction for the mind—*lest we forget.*

H. F.

ART IN AUSTRALIA: ART AND ARCHITECTURE. (Sydney Morning Herald Publication.) 5s.

Better late than never ! We review here "Art in Australia," August 1940, but though belated we sincerely recommend this number to our English readers ; it makes stimulating reading. There is a quality of youth and zest about it, none too common in "the Old Country." There are articles such as the following : "No Eye for Pictures," "Australian Pottery Shortcomings," "Commercial Art Expresses the Modern Soul," "The Sculptor Returns to Nature." Their writers argue with enthusiasm, contradict each other in their outlook, and their logic is not always sound ; but they are lively. So also with the illustrations, both in colour and in black-and-white, and, incidentally, all well produced : they, too, are frequently in conflict with each other. One imagines that, for example, Adrian Lawlor's "Banner of Blood" must make the admirers of E. A. Harvey's "Portrait" or of Douglas Dundas's "Ploughing the Hillside" squirm. But even the purely academic artists seem to have a brighter outlook, a cleaner palette than their Burlington House equivalents. There is also an architectural section which shows that Australia is wide awake, though it evidently does not claim the status of an art for architecture.

We recommend this number of "Art in Australia" to our readers here as a welcome tonic, a relief from our troubles and an earnest of a happier future—in which art and architecture will come into their own again.

ROMAN PORTRAITS. Phaedon Edition. George Allen & Unwin Ltd. 10s. 6d. net.

Another admirable Phaedon publication, and although this particular volume deals with sculpture, that is to say, with reproductions from a three-dimensional art, they are in some respects better than the originals for purposes of study. It is only in special circumstances that one can see sculpture itself in such detail as that displayed in these photographic prints. Their effect is that one can examine textures, chisel marks and also restorations in detail.

If Portraiture, as Gisela Riditu, quoted by Professor Goldscheider in his informative "Foreword," truly says was "the natural expression of the Roman Genius," one inclines to think, after perusal of this volume, that, contrary to her view, "real Greatness" was not within their reach. "Real Greatness" is a quality difficult to define, but due ultimately to the fact that the sculptor remains aware of the difference between art and nature, or, as we would say in the case of modern work, of the difference between art and photography. Roman portrait sculpture at its best is "photographic" ; at its later worst incompetent rather than "expressionistic." It must also be said, however, that the impression left on the mind by this collection of portrait sculpture is that the Romans from the 1st to the 4th century were a singularly uninspiring lot. Meanness, craftiness, sourness, sensuality and stupidity marks many of them ; nobility, spirituality, charm, not to mention beauty, are rare. Nothing in this volume compares, for example, with the excellence in all respects of the so-called "Brutus," an Etruscan bronze which figures in the text as a small illustration, although the interesting male portrait of the 3rd century (Pl. 87), allowing for difference in material and degree of finish, goes some way towards it. Such charming things as the Flavian "Portrait of a Youth" (Pl. 30), the wistful Female Portrait (Pl. 93), the smiling little "Britannicus" (Pl. 11) are amongst the exceptions to the rule that the Romans, both as artists and as personalities, were lacking in serenity and that mental poise which is not only the ideal of life but the *sine qua non* of great art. On the other hand, if life-likeness be sufficient, then most of these sculptured heads, "worried" not only in expression but also often execution—one must remember the calm which distinguished the best of the much earlier Egyptian stone carvers—are astonishing in their power. We mention, as examples, the Unknown Man of the 1st century (Pl. 2), the Male Portrait of about A.D. 70 (Pl. 45), the Male Portrait of the 4th century (Pl. 111), and the Old Lady of the 3rd century (Pl. 75). That the Romans had what we might describe as the Mme. Tussaud view of "Art" is borne out by the fact that at one period, at any rate, some busts were provided with removable marble wigs "since fashions in hairdressing changed rapidly."

A P O L L O

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